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ON PUBLIC EXHIBITION

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ENTRANCE 6 EAST 23D STREET

BEGINNING WEDNESDAY, MARCH 31, 1915

CONTINUING UNTIL THE DATE OF SALE

MASTERPIECES OF ENGRAVING AND ETCHING

COLLECTED BY THE LATE

GENERAL BRAYTON IVES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON MONDAY AND TUESDAY AFTERNOONS AND EVENINGS, APRIL 12TH AND 13TH

BEGINNING AT 2.30 AND 8.15 O'CLOCK

AND CONCLUDING ON

WEDNESDAY AFTERNOON, APRIL 14TH, AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

CATALOGUE

OF

THE MASTERPIECES OF ENGRAVING AND ETCHING

COLLECTED BY THE LATE

GENERAL BRAYTON IVES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE DATES HEREIN STATED

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANTS OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY
1915

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

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Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK CITY

ENTRANCE 6 EAST 23RD ST.

ORDER OF SALE

MONDAY AFTERNOON, APRIL THE 12TH

BEGINNING AT 2:30 O'CLOCK

CATALOGUE NOS. 1 TO 214 INCLUSIVE

MONDAY EVENING, APRIL THE 12TH

BEGINNING AT 8:15 O'CLOCK

CATALOGUE NOS. 215 TO 442 INCLUSIVE

TUESDAY AFTERNOON, APRIL THE 13TH

BEGINNING AT 2:30 O'CLOCK

CATALOGUE NOS. 443 TO 654 INCLUSIVE

TUESDAY EVENING, APRIL THE 13TH

BEGINNING AT 8:15 O'CLOCK

CATALOGUE NOS. 655 TO 866 INCLUSIVE

WEDNESDAY AFTERNOON, APRIL THE 14TH

BEGINNING AT 2:30 O'CLOCK

CATALOGUE NOS. 867 TO 1028 INCLUSIVE

FIRST SESSION

MONDAY AFTERNOON, APRIL 12, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 214 inclusive

JOHN SAMUEL AGAR

An English portrait engraver and painter, who exhibited his works at the Royal Academy from 1796 to 1806. He was at one time President of the Society of Engravers, and worked mostly in stipple.—BRYAN.

AGAR, JOHN SAMUEL

1. CHARLOTTE, PRINCESS OF WALES. Stipple.
After Charlotte Jones. VERY FINE FROOF BEFORE ALL LETTERS, printed in black. VERY RARE.

AGAR, JOHN SAMUEL

2. MRS. DUFF. Stipple.
After Richard Cosway. Impression from the retouched plate. Printed in red. Framed.

AGAR, JOHN SAMUEL

3. LADY HEATHCOTE. Stipple. About 1820.
After Richard Cosway. Delicately printed in brown.

HEINRICH ALDEGREVER

(*One of the "Little Masters"*)

Born at Soest, in Westphalia, 1502. After having studied the engravings of Dürer for some time, he went to Nürnberg and became Dürer's pupil. Aldegrever's prints are remarkable for the free and graceful treatment of the trees.

ALDEGREVER, HEINRICH

4. LOT AND HIS DAUGHTERS. Painter-engraving. 1555.
Bartsch, VIII. No. 17.
From the "History of Lot." FINE IMPRESSION.

ALDEGREVER, HEINRICH

5. The Nativity. Painter-engraving. 1553.
Bartsch, VIII. No. 39.
Very fine.
From the Baron Desnoyers and Archinto Collections.

ALDEGREVER, HEINRICH

6. Portrait of Martin Luther. Painter-engraving.
Bartsch, VIII. No. 184.
Superb impression.
From the Duke of Aremberg Collection.

ALDEGREVER, HEINRICH

7. Portrait of Himself at the Age of 35. Painter-engraving.
Bartsch, VIII. No. 189.
Fine impression.
From the Mary Jane Morgan Collection.

ALDEGREVER, HEINRICH

8. Children Playing Near a Well. Painter-engraving. 1539.
Bartsch, VIII. No. 267.
Fine impression.
From the Duke of Aremberg Collection.

ALBRECHT ALTDORFER

(*One of the "Little Masters"*)

Born at Ratisbon 1480; died there 1538. The oldest artist in the group of "Little Masters," who was the least dependent on Dürer in the formation of his style.—Hind.

ALTDORFER, ALBRECHT

9. The Crucifixion. Painter-engraving.
Bartsch, VIII. No. 8.
Very fine impression of a rare plate.
From the W. Bell Scott, Von Liphart and H. C. Hoskier Collections.

ALTDORFER, ALBRECHT

10. A Cup. Painter-engraving.
Bartsch, VIII. No. 94.
Fine impression and rare.
Duplicate from the British Museum.

AMERICANA

AMERICANA—BROOKSHAW, RICHARD

11. John Paul Jones. Mezzotint. (1736-1804).
Engraved by Richard Brookshaw. Proof before letters. Very fine. Framed.
From the Hampton L. Carson Collection.

AMERICANA—CONTEMPORARY ENGRAVER

12. Major General Israel Putnam. Mezzotint.
Contemporary engraving after Wilkinson, published by C. Shepherd, London, 1775. A very brilliant impression with wide margins. Very rare.
From the James T. Mitchell Collection.

AMERICANA—CONTEMPORARY ENGRAVER

13. General Wolfe. Contemporary engraving. Mezzotint.
C. Smith, p. 1750.
Excessively rare.

AMERICANA—CONTEMPORARY ENGRAVER

14. Colonel Benedict Arnold. Mezzotint.
Contemporary engraving published by Thomas Hart, London, 1776. Superb impression. Very rare.
From the Hampton L. Carson and James T. Mitchell Collections.

AMERICANA—CONTEMPORARY ENGRAVER

15. Major General Horatio Gates. Mezzotint.
Contemporary engraving, published by John Morris, London, 1778. Very rare.
From the Hampton L. Carson and James T. Mitchell Collections.

AMERICANA—CONTEMPORARY ENGRAVER

16. Commodore Hopkins. Mezzotint.
Contemporary engraving published by Thomas Hart, London, 1776. Brilliant impression with full margin. Excessively rare.

From the Hampton L. Carson and James T. Mitchell Collections.

AMERICANA—CONTEMPORARY ENGRAVER

17. Another Impression of the Same
With full margin. Uncut edges.

AMERICANA—CONTEMPORARY ENGRAVER

18. Captain Isaac Hull, Commander of the Constitution. (Born at Derby, Conn., 1773; died in Philadelphia, 1843.) Mezzotint.
Contemporary engraving published by Freeman & Pierce, Philadelphia, 1813. After a painting by Gilbert Stuart. Brilliant open letter proof of unusual beauty. The impressions usually met with are very weak.

From the James T. Mitchell Collection.

AMERICANA—DAWE, GEORGE

19. Portrait of George Washington. Mezzotint.
Hart, 836; Baker, 80.
Engraved by Dawe (worked 1760-1780). After Wright. Fine impression of one of the rarest of the Wright type, with good margins. Framed.

From the James T. Mitchell Collection.

AMERICANA—ENGRAVING

20. Sir Walter Raleigh. Engraving.
Published by Gillflower. Very rare.

From the Hampton L. Carson Collection.

AMERICANA—ENGUIDANOS, THOMAS LOPEZ

21. Father Bartholomeo de Las Casas
Engraved by Thomas Lopez Enguidanos (flourished in Spain about 1780-1815). Rare.
From the Hampton L. Carson Collection.

AMERICANA—FISHER, EDWARD

22. Benjamin Franklin. Mezzotint.
C. Smith, II. No. 19.
Engraved by Ed. Fisher after M. Chamberlain. Very fine impression and rare. Duplicate from the Royal Museum of Saxony at Dresden.

AMERICANA—GREEN, VALENTINE

23. General Nathaniel Greene. Mezzotint. (1742-1786.)
C. Smith, II. No. 56.
Engraved by Valentine Green after Peale. First state. Open letter proof. Choice, brilliant impression. Excessively rare.
From the James T. Mitchell Collection.

AMERICANA—JOSI, C.

24. Thaddeus Kosciusko. Stipple. (1746-1817. Served in the American Revolution.)
Engraved by C. Josi (pupil of Bartolozzi). Fine impression with good margin.
From the James T. Mitchell Collection.

AMERICANA—MEYER, HENRY

25. Commodore Stephen Decatur. Stipple. (Entered the Navy 1793 and died 1812.)
Engraved by Henry Meyer after J. W. Jarvis. Fine, rich impression with full margin. Rare.
From the James T. Mitchell Collection.

AMERICANA—TANNER, B.

26. Macdonough's Victory on Lake Champlain. Line-engraving.

After Reinagle. Engraved by B. Tanner. Very fine impression. Framed.

From the Hampton L. Carson Collection.

AMERICANA—TIEBOUT, C.

27. General Horatio Gates. Stipple.

Engraved by C. Tiebout after G. Stuart. Fine impression, in splendid condition and excessively rare.

From the James T. Mitchell Collection.

FAUSTINO ANDERLONI

Born at Sta. Eufemia, near Brescia, 1766; died in Paris, 1847.

ANDERLONI, FAUSTINO

28. The Assumption of the Virgin. Line-engraving.

Apell, pp. 11-12. No. 8.

After Guido Reni. First state. Remarque proof. Very fine. Framed. This plate was begun by Giovita Garavaglia.

PIETRO ANDERLONI

Born at Sta. Eufemia, near Brescia, 1784; died at Cabiate, near Milan, 1849.

ANDERLONI, PIETRO

29. Moses at the Well, after N. Poussin. Christ and the Woman Taken in Adultery, after Titian. Line-engravings.

Apell, pp. 13-14. Nos. 1 and 12.

First states. Remarque proofs with the white lacing of the sandals in No. 1 and with the flowers in the foreground unfinished in No. 12. Very fine pair. Framed. (2)

ANDERLONI, PIETRO

30. Judgment of Solomon. Line-engraving.
Apell, p. 13. No. 2.
After Raphael. Second state. Proof with the inscription at the base only; before the names of the artists. Very fine and rare. Framed.

ANDERLONI, PIETRO

31. Madonna del Passeggio. Line-engraving.
Apell, p. 14. No. 6.
After Raphael. First state. Proof with "P. A. f 1832" only, in the lower margin. Very fine. Framed.

ANDERLONI, PIETRO

32. Expulsion of Heliodorus; Attila Before Rome. Line-engravings.
Apell, p. 15. Nos. 13 and 16.
Both after the famous frescoes by Raphael in the Stanzæ (Vatican). Fourth state. Artist's proofs with "P. A. F." only in the lower margin. Very fine pair. Framed. (2)

ZOAN ANDREA

"Most of the prints by this engraver are marked with the letters 'Z.A.' of which no one had been able to give a satisfactory explanation until the Abbé Zani informed us that in the Venetian dialect these letters signified Zoan (Giovanni) Andrea. Nothing is known of the life of this able engraver. His prints prove that he imitated the technique of Andrea Mantegna and it appears that several among his engravings were done after designs by that great master; it is certain that he copied several of Mantegna's prints. He also copied several prints by Albrecht Dürer, among them *The Carrying off of Amymone,* the original of which is dated 1516. This goes to show that the prints of Zoan Andrea belong less to the fifteenth century than to the first decades of the sixteenth."—Bartsch.

ANDREA, ZOAN

33. Judith With the Head of Holofernes. Engraving.
Bartsch, XIII. No. 1.
Very fine and extremely rare.
From the Hawkins, R. Fisher and F. Bullard Collections.

ANDREA, ZOAN

34. Three Amoretti. Engraving.
Bartsch, XIII. No. 13.
Very fine and rare.

ANDREA, ZOAN

35. Four Women Dancing (Dance of the Seasons). Engraving.
Bartsch, XIII, p. 305. No. 18.
Beautiful, strong impression, in dark brown ink, and perfect condition.
From the C. Rogers and J. S. Morgan Collections.

This print, which Hind justly calls one of the most beautiful engravings of the school of Mantegna, reproduces in reverse, with variations, four of the dancing nymphs from Mantegna's painting, "The Parnassus," in the Louvre. It was most probably engraved after a drawing by Mantegna for that picture.

ANDREA, ZOAN

36. Ignorance and Mercury: An Allegory of Virtue and Vice. Engravings.
Bartsch, XIII. Nos. 16 and 17.
The complete composition in strong early impressions of the highest order. The British Museum possesses Mantegna's original design for the upper part. (2)

ANONYMOUS

ANONYMOUS GERMAN WOOD ENGRAVER

37. Purgatory. Woodcut.
Schreiber, II. No. 1834.
An interesting print well preserved and with the original coloring.

ANONYMOUS ENGRAVER OF XVTH CENTURY

38. Venus Upon the Sea. Engraving.
Judging from its style, this print seems to to be by some Italian engraver of the end of the fifteenth or the beginning of the sixteenth century.

THOMAS G. APPLETON

APPLETON, THOMAS G.

39. Lady Hamilton as the "Ambassadress."
After G. Romney. Artist's proof on India paper; signed by the engraver. Very rare. Framed.

T. L. ATKINSON

Contemporary mezzotinto-engraver.

ATKINSON, T. L.

40. Lady Godiva. Mezzotint.
After Van Lerius. Signed artist's proof. Framed.

HYACINTHE L. V. J. B. AUBRY-LECOMTE

Born at Nizza, 1797. Died in Paris, 1858. Historical painter and lithographer.

AUBRY-LECOMTE, HYACINTHE L. V. J. B.

41. Psyché et l'Amour. Lithograph.
Very fine.

PIERRE AUDOUIN

Born at Paris, 1768; died there, 1822. Pupil of Beauvarlet.

AUDOUIN, PIERRE

42. Venus Blessée. Line-engraving.
Apell, p. 24. No. 5.
After Raphael. Second state. Proof before letters, with the coat of arms. Framed.

BENOIT AUDRAN

Second son of Germain Audran; born at Lyons, 1661. First received instruction from his father, afterwards studied under his uncle, Gérard Audran. Entered the Academy in 1709; later he was appointed engraver to the King, with a pension.

AUDRAN, BENOIT

43. Jean-Baptiste Colbert
After C. le Febvre. A fine likeness of the famous Colbert, whose portrait was also made by Nanteuil and other noted engravers. Framed.

BACCIO BALDINI

This engraver, born about 1436, in Florence, worked in that town between the years 1460 and 1480. According to Vasari his engravings come, in order of time, immediately after those of Finiguerra—who is credited with being the earliest engraver—the inventor of the art. Baldini is said to have worked in connection with Botticelli, after whose designs all his plates were engraved. His plates are unsigned and are executed in the manner of the pen drawings of his time. They are, of course, of the very greatest rarity.

BALDINI, BACCIO

44. Mars. Engraving.
B., XIII, p. 197. No. 5.
This and the following number, "Luna," are from a series of eight plates, which seem to have been intended to accompany an almanac, whereby one could calculate Saints' days falling between the years 1465 and 1517. Bartsch writes that he had never seen these eight plates, which he describes at length. Proof of exceptionally fine quality, with large margins.
From the P. Gellatly Collection.

BALDINI, BACCIO

45. Luna. Engraving.
B., XIII, p. 197. No. 8.
Of equally fine quality as the foregoing and in equally remarkable condition.
From the P. Gellatly Collection.

BALDINI, BACCIO

46. Dante and Virgil With the Vision of Beatrice. Engraving.
Bartsch, XIII, p. 176. No. 38.
After a design of Sandro Botticelli. Illustration to Dante's "Divina Commedia." Florence, 1481. Canto II. From the edition by Niccolo di Lorenzo della Magna. Beautiful early impression in brown ink.
From the Theodore Irwin and J. S. Morgan Collections.

JOHANNES BANKEL

Born at Nürnberg, 1837.

BANKEL, JOHANNES

47. Castor and Pollux
Apell, p. 33.
After P. P. Rubens. Remarque proof on India paper. Framed.

JACOPO DE' BARBARI

(*The Master of the Caduceus*)

Born 1450; died before 1516. Worked in Venice, Nürnberg and Burgundy. Perhaps no engraver has ever had quite the mastery of draperies that Barbari possessed. His treatment of them was almost as far in advance of the contemporary Italian school as it was in advance of the German.

BARBARI, JACOPO DE'

48. St. Catherine. Engraving.
Bartsch, VII. No. 10.
Strong, early impression of rare beauty.
From the J. S. Morgan Collection.

BARBARI, JACOPO DE'

49. Apollo and Diana. Engraving.
Bartsch, VII. No. 16.
Brilliant and strong impression of the greatest beauty, showing the plate line.
From the Firmin-Didot Collection.

This engraving is remarkable for its relations with Dürer's engraving of the same subject. While in line and composition these two prints show little resemblance, the interesting fact is, that there exists a drawing from the hand of Dürer, in the British Museum, forming apparently a study for his engraving in which Diana is also seen from the back, as in Barbari's plate.

BARBARI, JACOPO DE'

50. Mars, Venus and Cupid. Engraving.
Bartsch, VII. No. 20.
Very fine and extremely rare.
From the John Barnard and G. Hibbert Collections; also Duplicate from the British Museum.

THOMAS OLDHAM BARLOW

English mezzotint engraver, born at Oldham, 1842. Pupil of Stevenson, Royston and Samuel Cousins.

BARLOW, THOMAS OLDHAM

51. Portrait of Charles Dickens. Mezzotint.
After Firth. Proof before all letters on India paper. Fine impression and rare.

W. W. BARNEY

BARNEY, W. W.

52. George Spencer, Earl of Sunderland, and Lord Charles Spencer. Mezzotint.
After Richard Cosway. First state. Open letter proof with small margin; the plate-mark is cut off.

FRANCESCO BARTOLOZZI

Born in Florence, 1727. Pupil of Joseph Wagner at Venice. In 1764 he removed to London, and in 1769, upon the foundation of the Royal Academy, was nominated as one of the original members. He died in Lisbon on March 7, 1815.

BARTOLOZZI, FRANCESCO

53. Cupidon acheté trop-cher. Stipple.
After John Sturt. Fine impression printed in colors.

BARTOLOZZI, FRANCESCO

54. Genius Describing Beauty. Stipple.
After J. B. Cipriani. Fine proof, with the artists' names and the publication line in scratched letters. Printed in red.
Companion to No. 55.

BARTOLOZZI, FRANCESCO

55. Prudence and Beauty. Stipple.
After G. B. Cipriani. Artist's proof, with the publisher's line in scratched letters. Very fine. Printed in red.
Companion to No. 54.

BARTOLOZZI, FRANCESCO

56. Another Impression of the Same. Stipple.
Nicely printed in colors. Very fine impression. Framed.

BARTOLOZZI, FRANCESCO

57. Love Cares'd; Love Rejected. Stipples.
Both after G. B. Cipriani. A pair of very fine prints in brown and in perfect order. (2)

BARTOLOZZI, FRANCESCO

58. A Nest of Cupids. Stipple.
From a drawing by Miss Aspinwall at Naples. Very fine early impression in colors, before Schiavonetti's name was removed and Bartolozzi's substituted. Impressions of this state and quality are excessively rare.

BARTOLOZZI, FRANCESCO

59. The Graces Crowning the Bust of Raphael. Stipple.
After G. B. Cipriani. Proof before letters, with the publisher's line in script. Printed in brown. Very fine.

BARTOLOZZI, FRANCESCO

60. Hercules and Omphale. Oval. Stipple.
After G. B. Cipriani. Artist's proof printed in brown; in perfect condition.

BARTOLOZZI, FRANCESCO

61. Venus Attired by the Graces. Stipple.
After Angelica Kauffmann. Proof before all letters, printed in red. Unusually fine proof of this attractive engraving. Framed.

BARTOLOZZI, FRANCESCO

62. Venus Chiding Cupid. Stipple.
After Sir Joshua Reynolds. Fine proof before letters, printed in brown. Rare in this state.

BARTOLOZZI, FRANCESCO

63. Venus Presenting the Cestus to Juno. Stipple.
After G. B. Cipriani. Proof before letters, printed in red. Very fine.

BARTOLOZZI, FRANCESCO

64. Venus Surrounded by Cupids; The First Kiss of Love. Stipples.
Both after Cipriani. The first one with the full title. The second a fine open letter proof. Both printed in brown. Framed. (2)

BARTOLOZZI, FRANCESCO

65. Victory. Stipple.
After G. B. Cipriani. Proof before all letters; printed in brown.

BARTOLOZZI, FRANCESCO

66. Girl Looking Into a Mirror. Oval. Stipple.
After Angelica Kauffmann. Proof before letters, nicely printed in colors.

BARTOLOZZI, FRANCESCO

67. The Power of Beauty; The Power of Love. Stipples. (1783.)
Both after G. B. Cipriani. Nicely printed in red. Framed. (2)

BARTOLOZZI, FRANCESCO

68. Rural Innocence. Stipple.
Nicely printed in colors. Framed.

BARTOLOZZI, FRANCESCO

69. A St. Giles' Beauty. Stipple.
After Benwell. Proof before letters, printed in black. Full margin. Superb impression in perfect condition. Framed.

BARTOLOZZI, FRANCESCO

70. The Twelve Months. Stipples.
(One of them engraved by W. N. Gardner.) After W. Hamilton. Beautiful color-prints of a very rare set, only one of which (November) is missing. Framed. (11)

BARTOLOZZI, FRANCESCO

71. Wisdom. Stipple.
After G. B. Cipriani. Nicely printed in colors. Framed.

BARTOLOZZI, FRANCESCO

72. Mrs. Abington as the Comic Muse. Stipple.
After Richard Cosway. Proof before letters, printed in brown. Very fine. Framed.

BARTOLOZZI, FRANCESCO

73. The Honourable Miss Bingham. Stipple.
After Sir Joshua Reynolds. Superb impression in reddish brown. Very rare.

BARTOLOZZI, FRANCESCO

74. Portrait of Bonaparte. Stipple.
After Appiani. Open letter proof, nicely printed in colors. Very fine and rare.

BARTOLOZZI, FRANCESCO

75. Miss Farren (Elizabeth, Countess of Derby). Stipple.
After Sir Thomas Lawrence. Superb open letter proof with the coat of arms, beautifully printed in colors. Very rare. The original painting is in the J. P. Morgan Loan Collection, Metropolitan Museum of Art. Framed.

BARTOLOZZI, FRANCESCO

76. George IV., When Prince of Wales. Stipple.
After L. Russell. Beautiful impression in colors. Very rare.

BARTOLOZZI, FRANCESCO

77. Simplicity (Miss Gwatkin). Stipple.
After Sir Joshua Reynolds. Script letter proof printed in brown. A very fine impression, and rare.

BARTOLOZZI, FRANCESCO

78. The Fair Moralist and Her Pupil (Mrs. Hardinge and her Son). Stipple.
After Richard Cosway. A very fine impression in brown, but without margin.

BARTOLOZZI, FRANCESCO

79. Another Impression of the Same. Stipple.
Very beautiful. Proof before letters, printed in brown. Framed.

BARTOLOZZI, FRANCESCO

80. Portrait of Angelica Kauffmann. Stipple.
After herself. Beautiful proof before letters, printed in red. Framed.

BARTOLOZZI, FRANCESCO

81. The Lamb Family. Stipple.
After Sir Joshua Reynolds. Proof before letters in brown. Very fine.

BARTOLOZZI, FRANCESCO

82. Mary Queen of Scots and Her Son, James I. Line-engraving.
Apell, p. 39. No. 17.
After F. Zuccaro. First state. Proof with the names of the artists and with the publication line only. Superb impression in perfect condition.
From the Earl of Aylesford Collection.

BARTOLOZZI, FRANCESCO

83. William Murray, Lord Mansfield (Chief Justice of the King's Bench). Stipple.
After Sir Joshua Reynolds. Very fine. Proof before letters, with the coat-of-arms. Framed.

This plate is usually conceded to be the engraver's masterpiece in portraiture.

BARTOLOZZI, FRANCESCO

84. Lady Smyth (and her children: Louisa, George Henry and Charlotte). Stipple.
After Sir Joshua Reynolds. Fine impression, printed in brown. Repaired.

BARTOLOZZI, FRANCESCO

85. The Rt. Hon. Lavinia, Countess Spencer. Stipple.
After Sir Joshua Reynolds. Proof before all letters, printed in brown. Extra large margin. Very fine. Framed.

Countess Spencer was eldest daughter of Charles, Earl of Lucan; married Viscount Althorp, afterwards second Earl Spencer.

BARTOLOZZI, FRANCESCO

86. Edward, Lord Thurlow (Lord High Chancellor of Great Britain). Stipple.
After Sir Joshua Reynolds. Proof with the artists' names and Poggi's address only, in lightly-etched letters. Framed.

BARTOLOZZI, FRANCESCO

87. Le Silence: "*Parce somnum rumpere.*" Line-engraving.
Apell, p. 38. No. 6.
After Annibale Carracci. First state. Very fine proof before letters and the border. Framed.

JACQUES FIRMIN BEAUVARLET

Born at Abbeville about 1731; died in Paris, 1797. "He went to Paris when young, and was instructed in the art by Charles Dupuis and Laurent Cars. His first manner was bold and free, and his plates in that style are preferred by some of the more highly-wrought prints which he afterwards produced, although it must be confessed that the latter are executed with great neatness and delicacy."—Bryan.

BEAUVARLET, JACQUES FIRMIN

88. Le Retour du Courrier. Line-engraving.
Portalis and Beraldi, I. No. 7.
After F. Boucher. Beautiful proof before all letters.

BEAUVARLET, JACQUES FIRMIN

89. La Famille du Fermier
Portalis and Beraldi, I, p. 143. No. 11.
After J. Honoré Fragonard. First state. Superb proof before all letters. Rare.

BEAUVARLET, JACQUES FIRMIN

90. Le Rendez-vous Agréable. Line-engraving.
Portalis and Beraldi, I, p. 144. No. 16.
After Raoux. Very fine. Framed.

BEAUVARLET, JACQUES FIRMIN

91. Lecture Espagnole. Line-engraving.
Portalis and Beraldi, I, p. 144. No. 20.
After C. Vanloo. Framed.

The figure of the governess is said to be a likeness of the painter's wife.

BEAUVARLET, JACQUES FIRMIN

92. Le Comte d'Artois et Mademoiselle Clotilde (Les Enfants de France). Line-engraving.
Portalis and Beraldi, I, p. 145. No. 24.
After Drouais. Framed.

Portalis says this is one of the "chefs-d'œuvre of the engraver." The lace of the little princess is most excellently done.

BEAUVARLET, JACQUES FIRMIN

93. Portrait of J. B. Poquelin de Molière. Line-engraving.
Portalis and Beraldi, I, p. 147. No. 34.
After S. Bourdon. First state. Superb proof before all letters, with large margin. Exceedingly rare.

BEAUVARLET, JACQUES FIRMIN

94. Danish Cavaliers Seduced by the Nymphs of Armida; Telemachus in the Island of Calypso. Line-engravings.
Andresen, I, p. 86. Nos. 9 and 10.
Both after J. Raoux. First states. Superb proofs before all letters. Very rare. (2)

BEAUVARLET, JACQUES FIRMIN

95. L'Hymen et L'Amour. Line-engraving.
Not mentioned by Portalis and Beraldi.
After F. Boucher. Fine impression in perfect condition.

BARTHEL BEHAM

(*One of the "Little Masters"*)

Born in Nürnberg in 1502. Died in Italy in 1540. "He has always been justly reckoned among the greatest artists of this group (the Little Masters). His prints show a masterly knowledge of drawing, always correct and often full of grace, as well as a technic of wonderful softness and delicacy."—Bartsch.

BEHAM, BARTHEL

96. Battle of Nude Men. Painter-engraving
Bartsch, VIII. No. 16.
Unusually fine impression.
From the R. Scholtz Collection, and a duplicate from the Berlin Museum.

BEHAM, BARTHEL

97. The Three Skulls. Painter-engraving. 1529.
Bartsch, VIII. No. 27.
First state. Very early impression before the monogram "B. P." was changed.

BEHAM, BARTHEL

98. Portrait of Emperor Charles V. Painter-engraving.
Bartsch, VIII. No. 60.
First state. Extremely fine impression before the monogram. Very rare.
From the Baron Von Lanna and Fritz Rumpf Collections.

"I should be quite unworthy of confidence if, in my general preference for the etched over the engraved line, I did not give marked prominence to this triumph of the burin . . . Examined with a lens, it will be seen that the lines composing this splendid portrait (which I have chosen as an example of the power and feeling of the artist) are not continuous and uninterruptedly incisive like the lines of Dürer, Goltzius, Faithorne, and the burinists generally; but that they are broken in their continuity in such a fashion as to deprive them of harshness, and to cause them to suggest, in a singular measure, the effect of color."—Seymour Haden.

BEHAM, BARTHEL

99. Portrait of Emperor Ferdinand I. Painter-engraving. 1531.
Bartsch, VIII. No. 61.
(In the 29th year of his age.) First state. Very fine impression before the address of Van der Heyden. Extremely rare.

HANS SEBALD BEHAM

(*One of the "Little Masters"*)

Born in Nürnberg, 1500; died in Frankfort a|M 1550.

BEHAM, HANS SEBALD

100. Moses and Aaron. Painter-engraving. 1526.
Bartsch, VIII. No. 8.
Very fine impression.

BEHAM, HANS SEBALD

101. Judith. Painter-engraving. 1547.
Bartsch, VIII. No. 12.
Very fine impression.

BEHAM, HANS SEBALD

102. Job and His Comforters. Painter-engraving.
Bartsch, VIII. No. 18.
Very brilliant impression.
From the F. Debois Collection.

BEHAM, HANS SEBALD

103. The Virgin with a Parrot. Painter-engraving. 1549.
Bartsch, VIII. No. 19.
First state. Very fine impression, before the additional cross-hatching near the Virgin's right foot. This is one of the master's prettiest plates, and is usually considered to be the finest Madonna he engraved.
From the R. Scholtz Collection.

BEHAM, HANS SEBALD

104. The Feast at Cana. Painter-engraving.
Bartsch, VIII. No. 23.
First state. Superb impression and extremely rare.
From the Count Archinto and R. Scholtz Collections.

BEHAM, HANS SEBALD

105. Christ Standing on the Globe. Painter-engraving.
Bartsch, VIII. No. 30.
Second state. An impression of the very first quality.
From the R. Scholtz Collection.

BEHAM, HANS SEBALD

106. The Prodigal Son. Painter-engraving. 1540.
Bartsch, VIII. No. 32.
Very fine impression before the retouch.

BEHAM, HANS SEBALD

107. The Four Evangelists. Painter-engravings.
Bartsch, VIII. Nos. 55-58.
Brilliant impressions.

BEHAM, HANS SEBALD

108. Justice of Emperor Trajan. Painter-engraving. 1537.
Bartsch, VIII. No. 82.

BEHAM, HANS SEBALD

109. The Judgment of Paris. Painter-engraving.
Bartsch, VIII. No. 89.
Superb impression.

BEHAM, HANS SEBALD

110. The Labors of Hercules. Painter-engravings.
Bartsch, VIII. Nos. 96-107.
A very fine and even set. (12)

BEHAM, HANS SEBALD

111. Leda and the Swan. Painter-engraving. 1548.
Bartsch, VIII. No. 112.
A very fine impression.

BEHAM, HANS SEBALD

112. Patience. Painter-engraving.
Bartsch, VIII. No. 138.
Second state (of six). Very fine impression in excellent condition.
From the R. Scholtz Collection.

BEHAM, HANS SEBALD

113. Death and the Young Woman. Painter-engraving.
Bartsch, VIII. No. 149.
First state. In the later state there are *four* long blades of grass near the pot, which holds the lily, instead of *three* as in the present proof. A superb impression.
From the St. John Dent Collection.

BEHAM, HANS SEBALD

114. Death and a Nude Woman. Painter-engraving.
Bartsch, VIII. No. 150.

BEHAM, HANS SEBALD

115. Triumph of Women. Painter-engraving.
Bartsch, VIII. No. 143.
First state. Very fine impression.
From the B. Keller Collection.

BEHAM, HANS SEBALD

116. Another Impression of the Same. Painter-engraving.
Bartsch, VIII. No. 143.
First state. Equally fine.
From the A. Morrison Collection.

BEHAM, HANS SEBALD

117. Egidius Herbstmoon and Simon Weinmoon. Painter-engraving.
Bartsch, VIII. No. 158.
From the set of months. Brilliant impression.

BEHAM, HANS SEBALD

118. Peasants Fighting. Painter-engraving.
Bartsch, VIII. No. 162.
Superb impression. Extremely rare in this quality.
From the P. Gellatly Collection.

BEHAM, HANS SEBALD

119. "Ich will auch mit." Painter-engraving.
Bartsch, VIII. No. 176.

BEHAM, HANS SEBALD

120. Vignette with Satyrs. Painter-engraving.
Bartsch, VIII. No. 225.
From the A. Morrison Collection.

BEHAM, HANS SEBALD

121. Vignette with a Cuirass and Two Genii. Painter-engraving.
Bartsch, VIII. No. 227.
From the A. Morrison Collection.

BEHAM, HANS SEBALD

122. Ornament (a mask on a cartouche supported by two Cupids). Painter-engraving.
Bartsch, VIII. No. 228.
First state. Very fine.

BEHAM, HANS SEBALD

123. Cupid as a Jester. Painter-engraving. 1542.
Bartsch, VIII. No. 230.

BEHAM, HANS SEBALD

124. Ornament with Two Genii. Painter-engraving.
Bartsch, VIII. No. 236.
Very fine impression.
From the J. P. F. Kalle Collection.

CLAES (NICOLAES) PIETERSZ BERCHEM

Born 1624; died 1683. He studied painting in Holland under Pieter de Grebber and Jan van Goyen, but it is doubtful whether any of his etchings are earlier than the period of his visit to Italy.

BERCHEM, CLAES (NICOLAES) PIETERSZ

125. The Bag-Piper and the Horseman. Painter-etching.
Bartsch, V. No. 4.
Usually called "Le Diamant." First state.
Beautiful impression. Full of sunlight and atmosphere, before the name of the artist.
From the A. Morrison Collection.

CHARLES CLEMENT BERVIC

Born in Paris, 1756; died there, 1822. Pupil of J. G. Wille.

BERVIC, CHARLES CLEMENT

126. The Rape of Dejaneira. Line-engraving.
Apell, p. 56. No. 2.
After Guido Reni. Second state. Superb proof before letters, with the registration. Framed.
Companion to No. 127.

BERVIC, CHARLES CLEMENT

127. Education of Achilles. Line-engraving.
Apell, p. 56. No. 3.
After Regnault. First state without the registration. Superb proof before letters. Framed.
Companion to No. 126.

BERVIC, CHARLES CLEMENT

128. Laocoön. Line-engraving.
Apell, p. 56. No. 4.
After a drawing by Pierre Bouillon from the antique. Second state. Proof before all letters, with the cross-hatching on the left pillar. Framed.

"But Bervic's masterpiece is undoubtedly his plate of the renowned antique group of the 'Death of Laocoön and His Two Sons,' engraved for the *Musée Français*, in which he appears to have rivaled the 'suffering marble.' . . . Yet such was his modesty that when his task was done he complained of having been able but partially to realize his aims."—Bryan.

BERVIC, CHARLES CLEMENT

129. Louis XVI. Line-engraving.
Apell, p. 57. No. 10.
After Callet. Fourth state. Early impression before the plate was broken. Signed by Bervic in pencil. Framed.

"The full-length portrait of Louis XVI. in his coronation robes, after the portrait by Callet at Versailles, established the reputation which Bervic had obtained by the wonderful brilliancy and softness with which he reproduced in black and white the diverse tones and textures indicated in painting by the aid of color. Bervic kept pace with the revolutionary movement, and at one of the meetings of the 'Société Populaire des Arts' broke the copper plate of the king's portrait, and tore in halves all the proofs of which he was possessed. The plate has since been skilfully repaired by Chollet, and later impressions taken from it."—Bryan.

JACOB BINCK

(*One of the "Little Masters"*)

Born in Cologne about 1504 (or 1490); died in Koenigsberg (Prussia) 1568 (1569).

BINCK, JACOB

130. David and Bathseba. Painter-engraving.
Bartsch, VIII. No. 6.
From the Durazzo, Von Lanna and H. S. Hoskier Collections.

AUGUSTE JEAN BAPTISTE MARIE BLANCHARD, Jr.

Born in Paris, 1792; and died there, 1849.

BLANCHARD, AUGUSTE JEAN BAPTISTE MARIE, Jr.

131. Bartholomé Esteban Murillo. Line-engraving.
Apell, p. 66. No. 21.
After himself. First state. Artist's proof on India paper. Very fine.
From the W. H. Daugherty Collection.

ABRAHAM BLOOTELING

Born at Amsterdam in 1634; died about 1698.

BLOOTELING, ABRAHAM

132. Admiral Egbert Meesz Kortenaer. Line-engraving.
Dutuit, IV, pp. 52-53.
After Van der Helst. Second state. Superb impression before the words "et excudit" were added after the word "sculpsit." Framed.

MAURICE BLOT

Born in Paris 1753; died there, 1818. Pupil of Saint-Aubin.

BLOT, MAURICE

133. Le Verrou. Line-engraving.
Portalis and Beraldi, I, p. 194. No. 4.
After J. H. Fragonard. Second state. Very fine impression, and rare.

BLOT, MAURICE

134. Monsieur le Dauphin et Madame, Fille du Roi. Line-engraving.
Portalis and Beraldi, I, p. 194. No. 5.
After Mme. Le Brun. This is Blot's principal and most famous plate.

SCHELTE A' BOLSWERT

Born at Bolswert about 1586; died at Brussels, 1659. One of the most important men of Rubens' school.

BOLSWERT, SCHELTE A'

135. The Chase of Meleager and Atalanta. Line-engraving.
Schneevoogt, p. 231. No. 3.
After P. P. Rubens.
Fine early impression.
From the W. H. Daugherty Collection.

GIULIO BONASONE

Flourished from 1531 to 1574. His work, which comprises 350 plates, seems to have been done entirely in Rome.

BONASONE, GIULIO

136. Scipio Wounded. Engraving.
Bartsch, XV. No. 81.
Framed.

BONASONE, GIULIO

137. Young Man Slaying a Sea-Monster. Engraving.
Bartsch, XV. No. 178.
Fine old impression before any address.
From the Baron Von Lanna Collection.

BONASONE, GIULIO

138. Portrait of Michael Angelo Buonarotti. Engraving.
Bartsch, XV. No. 345.
Early impression.
From the Count de Fries Collection.

LOUIS MARIN BONNET

(*Sous la Direction de*)

BONNET, LOUIS MARIN

139. Le Déjeuner de Fanfan; "Ah! qu'il est joli." Color-engravings.
Both after Vangorp. Engraved by Malles. Very fine impressions, with the full margin, showing the registry marks. (2)

BONNET, LOUIS MARIN

140. Lady Drinking Coffee
Very fine color-print of unusual freshness, with the gold border. No margin. Excessively rare.
Companion to No. 141.

BONNET, LOUIS MARIN

141. The Milkmaid
Very fine color-print, with the gold border. Of the same quality as the foregoing. No margin. Excessively rare.
Companion to No. 140.

BONNET, LOUIS MARIN

142. La chêvre bien aimée; Le Petit Cavalier; Le coq secouru. Color prints of great beauty. The last one with uncut margin, and of unusual freshness. (3)

BONNET, LOUIS MARIN

143. Le Reveil de Vénus. Color-engraving in crayon-manner.
After F. Boucher. Beautiful impression in five colors on bluish paper. Extremely rare. The print has been laid down and by taking it off the mount the paper has been skinned on the back in several places.

BONNET, LOUIS MARIN

144. Vénus et l'Amour. Color-engraving in crayon-manner.
After F. Boucher. Beautiful impression in five colors on bluish paper. Extremely rare of such quality.

G. H. BOUGHTON, (A.R.A.)

End of nineteenth century.

BOUGHTON, G. H. (A.R.A.)

145. RETURN OF THE MAYFLOWER.
Engraved by J. J. Chant. Mixed manner. First state. Proof before all letters, on India paper, signed by the painter. Framed.

MARIANO BOVI

Flourished in London from 1786 to 1791.

BOVI, MARIANO

146. ART; NATURE. Stipples.
Both after J. B. Cipriani. BEAUTIFULLY PRINTED IN COLORS and with a border from an extra plate. VERY RARE. Framed. (2)

BOVI, MARIANO

147. CORNELIA, MOTHER OF THE GRACCHI. Stipple.
After Titian. FINE IMPRESSION IN COLORS. Framed.

FELIX BRACQUEMOND

Born in Paris, 1833. "Bracquemond has had all the medals. He was decorated in 1882. In 1884 he obtained the highest award, the Medal of Honor, to which was added the satisfaction of hearing it said, on all sides, that he should have received it long ago and more than once."—HENRI BERALDI.

BRACQUEMOND, FELIX

148. PORTRAIT OF MONS. EDMOND DE GONCOURT. Etching.
Beraldi. No. 54.
From life. Signed artist's proof on Japanese paper. ONE OF THE ENGRAVER'S FINEST PLATES. Framed.
From the W. S. Carter Collection.

BRACQUEMOND, FELIX

149. Le Vieux Coq. Painter-etching.
Beraldi. No. 222.
First state. Signed artist's proof on Japanese paper, before the verses in the upper left corner. Very fine and rare.

"Un des pièces capitales de l'œuvre."—Beraldi.
"Certainly a triumph at once of technique and of character."—Wedmore.

DONATO BRAMANTE

Born near Urbino 1444, and died in Rome 1514. Passavant mentions only three engravings by this master.

BRAMANTE, DONATO

150. Prophet Nathan Blessing David. Painter-engraving.
Passavant, V. No. 3.
Superb impression and rare.

From the G. D. de Arozarena and Baron Von Lanna Collections.

GIOVANNI ANTONIO DA BRESCIA

Flourished in Rome between the years 1500 and 1516.

BRESCIA, GIOVANNI ANTONIO DA

151. The Holy Family, with St. John. Engraving.
Bartsch, XIII. No. 5.
After a design by A. Mantegna. Very rare and fine.

From the J. Reiss and F. Bullard Collections.

BRESCIA, GIOVANNI ANTONIO DA

152. A Woman Watering a Plant. Line-engraving.
Bartsch, XIII, p. 329. No. 21. Passavant, V, p. 106. No. 19.
Good early impression.

From the J. S. Morgan Collection.

T. BROOKS

BROOKS, T.

153. The First Lesson. Engraving in mixed manner.
After J. Bateman. Proof before all letters, on India paper. Framed.

JOHN BROWNE

Born at Norwich 1741; died in London 1801.

BROWNE, JOHN

154. A Landscape with the Baptism of the Eunuch; A Landscape with Cephalos and Procris. Line-engravings.
Andresen, I, p. 193. Nos. 2 and 4.
Both after Claude Gellée. From the Boydell Gallery. First states. Fine proofs before the letters with the coat-of-arms. Framed.
From the W. H. Daugherty Collection. (2)

ADAM BUCK

Worked between the years 1795 and 1833.

BUCK, ADAM

155. Ride on a Horse to Banbury Cross; Ride on Pick Back, My Darling. Stipples.
A pair of open letter proofs, nicely printed in colors. (2)

BUCK, ADAM

156. What's That, Mother? Stipple.
After A. Buck. Engraved in conjunction with J. S. Agar. Very nicely printed in colors. Rare.

FELIX BUHOT

Born at Valognes, 1847; died in Paris, 1898. "The technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement. For Buhot would not understand the traditional distinction made between a line-engraver, an etcher, or a worker in dry-point, nor of all those good people who separate and group themselves according to the end at which they break the egg they are going to eat! . . . Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the *form* of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself."—LÉONCE BÉNÉDITE.

BUHOT, FELIX

157. LES VOYSINS DE CAMPAGNE. Painter-etching.
Bourcard. No. 148.
Second state (of 5). VERY FINE IMPRESSION.
From the etcher's own collection.

SIR HENRY BUNBURY

BUNBURY, SIR HENRY

158. THE MOUSE'S PETITION. Stipple.
Engraved by Francesco Bartolozzi. Delicately printed in colors. Besides its artistic qualities this print is interesting because it bears the portrait of a celebrated scientist —Priestley—the discoverer of oxygen. Framed.
Companion to No. 159.

BUNBURY, SIR HENRY

159. MARION. Stipple
Engraved by Peltro W. Tomkins. FINE COLOR-PRINT.
Companion to No. 158.

JOHANNES BURGER

Born at Burg (Switzerland) 1829—? Pupil of Thaeter.

BURGER, JOHANNES

160. FLORA. Line-engraving.
Apell, pp. 78-80.
After Titian. In the Uffizi Gallery. First state. Artist's proof on India paper, signed by the engraver. Framed.
From the W. S. Carter Collection.

HANS BURGMAIR

Born at Augsburg 1473; died there about 1531.

BURGMAIR, HANS

161. Emperor Maximilian and His Counsellors. Woodcuts.
Soldiers kneeling before the emperor. From "Der Weiss Kunig." Very fine impressions.
From the Henry Huth Collection.

These two wood-cuts are part of a series which was executed under the direction of Hans Burgmair, in honor of Emperor Maximilian, called "Der Weisskunig." A few of the blocks are signed with the initials "H. B." and it seems probable that these blocks are by Burgmair himself. This probability is further strengthened by the fact that the blocks marked "H. B." are more artistic and finer than the others. Early proofs of these blocks are extremely rare. These two examples come from the Huth collection, but before the Huth sale only four or five separate sheets of the original printing had come into the market for many years.

THOMAS BURKE

Born in Dublin, 1749; died in London, 1815.

BURKE, THOMAS

162. Cupid Binding Aglaia to a Laurel; Cupid Disarm'd by Euphrosine. Stipples.
Both after Angelica Kauffmann. Open letter proofs printed in red with large margins. A very fine pair. (2)

BURKE, THOMAS

163. Lady Rushout and Daughter. Stipple.
After Angelica Kauffmann. Proof before all letters printed in brown. Exceedingly fine proof of this lovely portrait. Framed.

Daughter of Humphrey Bowles, Esq., of Wanstead. Wife of John Rushout, created Lord Northwich; died 1818.

ALEXANDRE CALAME

Born, 1810; died, 1864.

CALAME, ALEXANDRE

164. Landscape. Genève, 1845.
Proof on India paper.
From the W. H. Daugherty Collection.

JACQUES CALLOT

Born at Nancy in 1592; died in 1635. Meaume in his catalogue of Callot's etchings says: "Callot is one of the glories of the national school. As an etcher he has never been surpassed, nor even equalled, and indeed France has always considered as one of the fairest flowers of her crown of art the famous engraver in Nancy."

CALLOT, JACQUES

165. The Martyrdom of St. Sebastian. Painter-etching.
Meaume. No. 137.
First state. Superb impression in perfect condition, before the address of Israel Sylvestre.

From the Baron Von Lanna Collection.

DAVID YOUNG CAMERON

Contemporary Painter-Etcher of high merit. "Mr. Cameron is the son of a Scotch clergyman and resides with his father in Glasgow. He is a Fellow of the Royal Society of Painter-Etchers, and probably the youngest member of that distinguished body. Sir Francis Seymour Haden, its president, writes of Mr. Cameron with an enthusiasm which is unusual with him—hailing him as a hopeful successor to the masters of the previous generation, and cordially recognizing in his work that precious gift of personality without which all mere technical skill is in vain. In examining Mr. Cameron's etchings it is not easy to designate his forte. Meryon etched picturesque buildings magnificently, but his portraits are simply bad. Whistler has triumphed in a wider field, but he seems to care nothing for the restful charms of rural landscape—where Seymour Haden is supreme. Mr. Cameron (though we hope his best work is still to be done) already shows himself equally at home when delineating pure landscape, views of buildings and shipping, interiors, or portraits."—Frederick Keppel.

CAMERON, DAVID YOUNG

166. Rembrandt's Farm (one of the Dutch series). Painter-etching.
Wedmore. No. 62.
Signed artist's proof on old laid paper. The plate destroyed. Very fine and rare.

From the Tracy Dows Collection.

CAMERON, DAVID YOUNG

167. St. Marks; Venice. Painter-etching.
Wedmore. No. 74.
First state; signed proof on laid paper marked by the artist: "First state. 40 proofs." Very fine and extremely rare. This plate is ranked as the finest of the several plates the artist has etched of St. Marks.

From the Tracy Dows Collection.

CAMERON, DAVID YOUNG

168. Abbazia
Wedmore. No. 133.
Signed artist's proof on Japanese paper. A brilliant, but harmonious impression; the plate enriched with drypoint. Framed.

CAMERON, DAVID YOUNG

169. Palace of Joannis Darius, Venice. Painter-etching.
Wedmore. No. 137.
Signed proof on thin Japanese paper. Superb impression of this extremely rare and beautiful plate.
From the Tracy Dows Collection.

Mr. Cameron rarely prints more than thirty-five proofs from any of his plates.

CAMERON, DAVID YOUNG

170. Elcho-on-the-Tay, Scotland. Painter-etching.
Wedmore. No. 140.
Signed proof on heavy Japanese paper. Superb impression and very rare.

From the Tracy Dows Collection.

DOMENICO CAMPAGNOLA

Born at Padua about 1482 and worked there in the earlier half of the sixteenth century. "Brought up in the school of Titian, Domenico soon attained a proficiency that even aroused the jealousy of his master. He holds an eminent rank as an engraver and his etchings are executed in a style which shows the hand of the master."—BRYAN.

CAMPAGNOLA, DOMENICO

171. PENTECOST. Painter-engraving.
Bartsch, XIII. No. 3.
Early impression printed in light brown ink. VERY RARE.
From the G. M. Marchetti and the unidentified Fagan No. 118 Collections.

CAMPAGNOLA, DOMENICO

172. THE VIRGIN ADORED BY SAINTS. Painter-engraving.
Bartsch, XIII. No. 5.
FINE IMPRESSION; in good condition.

CAMPAGNOLA, DOMENICO

173. ANOTHER IMPRESSION OF THE SAME
A BRILLIANT IMPRESSION; RARE IN SUCH QUALITY.
From the M. M. Sykes, W. Esdaile, J. Reiss and J. S. Morgan Collections.

CAMPAGNOLA, DOMENICO

174. THE MUSICAL SHEPHERDS. Painter-engraving.
Bartsch, XIII. No. 9.
Believed to have been done in collaboration with Giulio Campagnola. The figures in the foreground have the free style which characterizes the work of Domenico, while the background is entirely in the style of Giulio. VERY FINE AND EXTREMELY RARE.
From the Baron Von Lanna Collection.

CAMPAGNOLA, DOMENICO

175. NUDE FEMALE, PROBABLY REPRESENTING VENUS, RECLINING IN A LANDSCAPE. Painter-engraving.
Passavant. 11. Unknown to Bartsch and Nagler.
VERY FINE, AND OF THE GREATEST RARITY.

GIULIO CAMPAGNOLA

Born at Padua, about 1483. Worked in Ferrara and Venice until about 1514. "He was the only man of this group who succeeded in building up a technical style of his own. He was much influenced by Dürer and Giorgione as well as by Mantegna."

CAMPAGNOLA, GIULIO

176. Christ and the Samaritan Woman. Painter-engraving.
Bartsch, XIII. No. 2.
Very fine and rare.

From the Count Enzenberg, Mary Jane Morgan and Griggs Collections.

"Many of his compositions, especially 'Christ and the Samaritan Woman,' with the poetical island landscape, show in the graceful lines of the figures the closest relation to Giorgione's work. Technically he was very original, using short, sometimes curving strokes, combined with masses of dots to express his shadows. In some cases, as in 'John the Baptist,' he used the points alone."—Kristeller.

CAMPAGNOLA, GIULIO

177. St. John the Baptist. Engraving and dotted work.
Bartsch, XIII. No. 3.
Superb impression in perfect condition showing the printer's address. Excessively rare.

Impressions without this address are cut above it. None are known to exist without it, showing the full size of the plate.

From the J. S. Morgan Collection.

CAMPAGNOLA, GIULIO

178. Ganymede. Painter-engraving.
Bartsch, XIII. No. 5.
First state. Beautiful, strong impression before the word "Antenoreus" had been added to the name of the artist.
Of the utmost rarity.

From the Pierre Mariette, 1670, J. Reiss and J. S. Morgan Collections.

Hind and Kristeller mention only two impressions of the first state (Munich and Vienna), while the London, Paris and Berlin specimens are all of the second state.

CAMPAGNOLA, GIULIO

179. The Astrologer. Engraving and dotted work.
Bartsch, XIII. No. 8. Copy C. Kristeller II. Hind 6. Second state. An impression of the greatest beauty, with the dotted work, but before the inscription "Ludovicus Longus Matheseos professor," before the number "193" and before the date "1509" was changed to "1569."

Hind and Kristeller mention three states of this print. The first, of which only one impression (Berlin) is known, is in pure engraving, before the dotted work. The second shows that work so peculiar to Giulio Campagnola, who was the first to apply it. The third state contains the inscription mentioned above.

ANTONIO CANALE (Also Called CANALETTO)

Born in Venice, 1697; died there, 1768. "His etchings are few (31 in all) and show the same command of aerial perspective that marks his painting. He uses the simplest system of shading in parallels, giving to his lines a slight but regular sinuosity which suffuses the atmosphere with a sense of misty heat.
"To the achievement of his aim of expressing buildings in bright sunshine, he sacrifices all idea of rendering the quality of material; his stone never loses its essential character, but in the purely landscape form of his work, his tendency is towards the fusion of the varying elements."—Hind.

CANALE, ANTONIO

180. Four Small Views of Venice. Painter-etchings.
First state. Superb impressions.
From the P. Gellatly Collection. (4)

CANALE, ANTONIO

181. The Large Views of Venice. Painter-etchings.
Mestre. De Vesne, No. 3. First state; Al Dolo. De Vesne, No. 4. First state; La Brenta. De Vesne, No. 9. First state. Very fine impressions before the letters in the lower margin near the right corner; on curious white paper with very thick water lines. All the fine Canalettos appear on this paper and it is only this which produces such peculiar brilliancy of effect, and renders his prints so attractive. (3)

PIERRE CHARLES CANOT

Born in Paris, 1710. died in England, 1777.

CANOT, PIERRE CHARLES

182. The Tempest. Line-engraving. 1773.
Andresen, I, p. 226. No. 2.
After S. de Vlieger. From the Boydell Gallery. First state. Very fine proof with the artists' names in scratched letters and with the coat-of-arms. Framed.
From the W. H. Daugherty Collection.

GIOVANNI JACOPO CARAGLIO

"Giovanni Jacopo Caraglio, an Italian designer and engraver, was born at Parma in 1498 or 1500, and was a pupil of Marcantonio Raimondi. His drawing is very correct; he gives a fine expression to his heads, and his extremities are marked in a masterly manner. Caraglio holds an eminent rank among the engravers of his country."—Bryan.

CARAGLIO, GIOVANNI JACOPO

183. The Battle of the Buckler and the Lance. Engraving.
Bartsch, XV. No. 59.
After Raphael. Fine old impression.
From the D. G. de Arozarena and A. Morrison Collections.

"Cette estampe est une des plus considerables de l'œuvre de Caraglio et une des plus parfaites qui ait été exécutée d'après Raphael."—Bartsch.

AGOSTINO CARRACCI

Born at Bologna, 1557; died at Parma, 1602. An older brother of Annibale and nephew of Lodovico Carracci. At an early date he went to Venice, where he had an opportunity of perfecting himself under Cornelius Cort, by whose instruction he became one of the most distinguished engravers of his country.

"As an engraver Agostino is to be ranked amongst the most celebrated artists of Italy. The correctness of his design is only equalled by the beauty of his execution, and his plates would have nearly reached perfection if he had paid more attention to the effect of chiaroscuro. They appear to have been executed entirely with the graver, in a bold, free style, nearly resembling that of his instructor, Cornelis Cort. The expression of his heads is admirable."—Bryan.

CARRACCI, AGOSTINO

184. Pan Tamed by Cupid. Etching.
Bartsch, VIII. No. 116.
Framed.

CARRACCI, AGOSTINO

185. Portrait of Titian. Painter-engraving. 1587.
Bartsch, XVIII. No. 154.
Good old impression. Rare.

ANNIBALE CARRACCI

Younger brother of Agostino. Was born at Bologna, 1560, and died at Rome, 1609. This great artist engraved a number of plates so diverse in style that it is difficult to imagine them to be the work of the same master.

"The first pieces, engraved at a time when Annibale was 21 or 22 years of age, are executed with the burin and in a very careful, painstaking manner which gives them a certain resemblance to the work of his brother, Agostino, with whom, in fact, he was for a long time confused. Later on, about the year 1592, he took to etching and employed the burin only for reinforcing his shadows and bringing his work together."—Bartsch.

CARRACCI, ANNIBALE

186. Susannah and the Elders. Painter-etching.
Bartsch, XVIII. No. 1.
Fine old impression, with Pierre Mariette's signature.

CARRACCI, ANNIBALE

187. The Christ of Caprarola. Etching and engraving. 1597.
Bartsch, XVIII. No. 4.
(The Virgin, St. Magdalen and St. John weeping over the dead body of Christ, after Caprarola.) Third state. Very fine impression before "Nie. van Aelst for." was added to the inscription.

From the Duke of Aremberg Collection.

"Sometimes he used a fine point, very delicate and intermingled with drypoint and burin, as in "The Holy Family," but above all in "The Christ of Caprarola," in which the admirable expression of the drawing and the picturesque technique have always caused us to regard it as Carracci's masterpiece."—Bartsch.

THEOPHILE NARCISSE CHAUVEL

Born at Paris, 1831; died —. "Chauvel est le véritable graveur de paysage; et il a élevé la gravure de paysage à la hauteur de cette chose spéciale qu'on appelle un *estampe*. Personne n'a gravé mieux que lui Daubigny, Jules Dupré, Théodore Rousseau. Les planches d'après ces maîtres sont d'un rendu *saisissant*."—Beraldi.

CHAUVEL, THEOPHILE NARCISSE

188. Solitude. Etching.
Delteil, No. 94.
After Daubigny. First state. Signed artist's proof on vellum. Limited to 100 impressions. In the opinion of many connoisseurs this is the most beautiful of reproductive landscape etchings. Framed.
From the W. S. Carter Collection.

CHAUVEL, THEOPHILE NARCISSE

189. Le Lac. Etching.
Delteil, No. 123.
After Corot. First state. Signed artist's proof on vellum. Limited to 150 impressions. Framed.
From the W. S. Carter Collection.

THOMAS CHEESMAN

Born in London, 1760; died there about 1834.

CHEESMAN, THOMAS

190. Lady Hamilton as "The Spinster." Stipple.
After George Romney. Brilliant proof before the title with the artists' names and publication line only. Finely printed in rich brown.

FRANCOIS CHEREAU, L'AINE

Born in Blois, 1680; died in Paris, 1729. Pupil of Pierre Drevet, and who proved himself worthy of his master.

CHEREAU L'AINE, FRANCOIS

191. Nicolas de Largillière. Line-engraving.
Portalis and Beraldi, I, p. 383. No. 19.
After his own painting. Extremely fine impression, in perfect condition.

PIERRE PHILIPPE CHOFFARD

Born in Paris 1730; died there 1809. Follower of N. Edelinck, Baléchon and Cochin. "His work was animated, yet exact; his point interesting and spirited; his burin . . . transparent and light; and he had the most unerring taste and the most extraordinary facility—qualities of an artist of the first order."—Portalis.

CHOFFARD, PIERRE PHILIPPE

192. Les Amours Champêtres. Line-engraving.
Portalis and Beraldi, I, p. 428. No. 2.
After P. Baudouin. Fine impression. Framed.

LAMBERTUS ANTONIUS CLAESSENS

Born in Antwerp, 1764; died at Ruil, near Paris, 1834. Pupil of F. Bartolozzi.

CLAESSENS, LAMBERTUS ANTONIUS

193. The Descent from the Cross. Line-engraving.
Apell, p. 95. No. 4.
After P. P. Rubens. The great altar-piece in the Cathedral of Antwerp. First state. Superb proof before all letters, in excellent condition. Framed.
From the W. S. Carter Collection.

GEORGE CLINT

Born in London, 1770; died, 1854.

CLINT, GEORGE

194. William Pitt. Mezzotint. 1806.
After John Hoppner. Open letter proof with the publication line and two lines of the title.

CLINT, GEORGE

195. Miss Arabella Jane Wilmot. Mezzotint.
After John Hoppner. Proof before all letters, with good margins. Very fine impression of unusual quality.

COLORED PRINTS

COLORED PRINTS

196. Fisher Girl—Nurse Girl. Line-engravings. Oval.
Nicely printed in colors. Framed.

JOHN CONDE

Worked in the latter part of the eighteenth century.

CONDE, JOHN

197. Mrs. Fitzherbert. Stipple.
After Richard Cosway. Proof before letters. Very fine. Framed.

Maria Anne, daughter of Walter Smythe, Esq., of Brambridge. Born 1756; married first Edward Weld of Lulworth, second Thos. Fitzherbert; was twice a widow before she was twenty-five years old. Privately married to Prince George of Wales at Carlton House, 1785; died at Brighton, 1837.

CONDE, JOHN

198. Signora Storage as Euphrosyne. Stipple.
After De Wilde. Brilliant impression printed in brown.
From the Royal Collection at Windsor.

CONDE, JOHN

199. Mrs. Tickell. Stipple.
After Richard Cosway. Fine impression in black, in perfect condition.

JACQUES LOUIS COPIA

Born in London, 1764; died there, 1799. Friend of Prudhon.

COPIA, JACQUES LOUIS

200. The Green Plot; The Grove
Portalis and Beraldi, I, p. 587. Nos. 14 and 15.
Both after N. Lavreince. Proofs before all letters on paper with uncut edges. (2)

JACQUES COUCHE

Born at Gournay, 1750. Pupil of Le Vasseur.

COUCHE, JACQUES

201. La Coquette Fixée. Line-engraving.
Portalis and Beraldi, I, p. 595. No. 4.
After J. H. Fragonard. Fine old impression. Framed.

SAMUEL COUSINS

Born in Exeter in 1801; died in London, May 7, 1887. Pupil of S. W. Reynolds.

"Un des meilleurs graveurs anglais de ce siècle."—HENRI BERALDI.

COUSINS, SAMUEL

202. PENELOPE BOOTHBY. Mezzotint.
Whitman. No. 22.
After Sir Joshua Reynolds. First state. Signed artist's proof on India paper. Framed.

Miss Penelope Boothby, 1785-1791. Daughter of Sir Brooke and Dame Susannah Boothby.

COUSINS, SAMUEL

203. MRS. BRADDYLL. Mezzotint.
Whitman. No. 25.
After Sir Joshua Reynolds. State B. Artist's proof on India paper, signed by the engraver. PRIVATE PLATE AND CONSEQUENTLY VERY RARE. ONE OF THE ENGRAVER'S FINEST WORKS. Framed.

Jane Gale married her cousin, Wilson Gale Braddyll, Louishead. Died 1819.

COUSINS, SAMUEL

204. BEATRICE CENCI. Mezzotint.
Whitman. No. 35.
After Guido Reni. Second state. Proof with the artist's name and the publication line only. EXCEEDINGLY FINE.

COUSINS, SAMUEL

205. MISS ROSAMOND CROKER. Mezzotint.
Whitman. No. 49.
After Sir Thomas Lawrence. Second state. Proof before letters, signed by the engraver. VERY FINE AND RARE.

COUSINS, SAMUEL

206. LADY DOVER AND CHILD. Mezzotint.
Whitman. No. 52.
After Sir Thomas Lawrence. Third state. Script letter proof. VERY FINE. Framed.

Georgiana, Baroness Dover, born 1804. Daughter of the 6th Earl of Carlisle, wife of Agar Ellis, Baron Dover.

COUSINS, SAMUEL

207. Lady Gray and Children. Mezzotint. 1831.
Whitman. No. 75.
After Sir Thomas Lawrence. First state. Proof with the artists' names in small open letters. Framed.

From the W. H. Daugherty Collection.

COUSINS, SAMUEL

208. Master Lambton. Mezzotint.
Whitman. No. 98.
After Sir Thomas Lawrence. Second state. Proof with the artists' names and publication line in italics. Very fine and rare. Framed.

Master C. W. Lambton, 1818-1831. Son of the First Earl of Durham.

COUSINS, SAMUEL

209. Sir Thomas Lawrence. Mezzotint.
Whitman. No. 100.
After his own painting. Second state. Proof before letters. Very fine.

COUSINS, SAMUEL

210. La Surprise. Mezzotint.
Whitman. No. 199.
After Dubufe. Second state. Proof with the artists' names only. Framed.

COUSINS, SAMUEL

211. Sunshine of Love. Mezzotint.
Whitman. No. 225.
After J. Raoux. First state. Superb proof before letters. Framed.

COUSINS, SAMUEL

212. The Age of Innocence. Mezzotint.
Whitman. No. 226.
After Sir Joshua Reynolds. Second state. Signed artist's proof. Very fine. Framed.

LUCAS CRANACH (the elder)

Born at Kronach, near Bamberg, 1470; died at Weimar, 1553. He served more than sixty years as painter to the Court of Saxony, during the lifetime of Frederick the Wise and the two succeeding kings. The great majority of his designs were engraved on wood, but there exist also a few pieces on copper by him.

CRANACH, LUCAS (the elder)

213. The Penance of St. John Chrysostom. Painter-engraving. 1509.

Bartsch, VII. No. 1.

Very fine impression. Framed.

From the Amann Collection.

This engraving shows a purely German tendency, recalling the work of Altdorfer and one or two of the very earliest plates by Dürer. The rocky, mountainous country and the pine forests to the south of Dresden probably inspired the background.

CRANACH, LUCAS (the elder)

214. Another Impression of the Same

Fine impression in perfect condition.

From the H. S. Theobald and William Bell Scott Collections.

SECOND SESSION

MONDAY EVENING, APRIL 12, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 215 to 442 inclusive

UGO DA CARPI

(*A member of the noble family Panico*)

DA CARPI, UGO

215. THE DESCENT FROM THE CROSS. Wood-cut in chiaroscuro.
Bartsch, XII, p. 43. No. 22.
After Raphael. First state. EXTREMELY FINE EARLY IMPRESSION WITH THE ENGRAVER'S NAME.

JEAN DAMBRUN

Born in Paris, 1741; died after 1808.
"He was one of a small band of artists, to whom are due the vignettes which adorn many of the books issued towards the close of the XVIIIth century, which have of late become of such fabulous value."—BRYAN.

DAMBRUN, JEAN

216. LA LIBERTÉ PERDUE; L'EPOUSE MAL GARDÉE. Line-engravings.
Not mentioned by Portalis and Beraldi, I, pp. 622-623.
Both after Le Brun. (2)

JEAN DAULLE

Born at Abbeville, 1703; died in Paris, 1763.

DAULLE, JEAN

217. CATHERINE MIGNARD. Line-engraving. 1735.
Andresen, I, p. 330. No. 22.
After P. Mignard. Second state. FINE IMPRESSION with the address "Place de Cambray." Framed.

DAULLE, JEAN

218. Jean-Baptiste Rousseau. Line-engraving.
Portalis and Beraldi, I, p. 677. No. 105.
After J. Aved. First state. Brilliant proof before the inscription. Very rare.
From the W. Lawson Collection.

JOHN DEAN

Born about 1750; died about 1805.

DEAN, JOHN

219. Mercury. Mezzotint.
After Sir Joshua Reynolds. First published state. Proof with the artists' names in scratched letters; plate mark cut off at bottom.

JOHANN THEODOR DE BRY (the younger)

Born at Lüttich, 1561; died in Frankfort a|M., 1623.

DE BRY, JOHANN THEODOR (the younger)

220. Soldiers Marching Called "The Triumph of Death." Engraving.
Andresen, I, p. 200. No. 12.
Very fine, early impression.

DE BRY, JOHANN THEODOR (the younger)

221. Designs for Beltclasps; Designs for Scissors Cases. Painter-engravings.
Fine impressions. (2)

DE BRY, JOHANN THEODOR (the younger)

222. Portrait of Theodor de Bry. Engraving.
Possibly by Boissard. Very rare.
From the Hampton L. Carson Collection.

THEODOR DE BRY

Born at Lüttich, 1528; died in Frankfort a|M., 1598.

DE BRY, THEODOR

223. Pride and Folly. Painter-engraving.
Andresen, I, p. 200. No. 2.
Brilliant impression.

PHILIBERT LOUIS DEBUCOURT

Born at Paris, 1755; died there, 1832. "He is as sound a master of the process of color-printing as Janinet, and a draughtsman of far more original talent. He keeps far more strictly to pure aquatint than Janinet, seldom combining work with the roulette, and his surfaces of color gain wonderfully thereby in the transparent quality of their tone. In society-genre he is one of the most distinguished masters, and his 'Promenade de la Galerie du Palais Royal' and 'La Promenade Publique' are of the greatest interest in their spirited representation of manners in Paris at the time of the Revolution.—Hind.

DEBUCOURT, PHILIBERT LOUIS

224. Le Compliment. Color-engravings. 1787.
Portalis and Beraldi, I, p. 693. No. 2.
After the engraver's own design. Première épreuve. Very fine early impression. In the half-open closet, in the background, is seen a doll and a polichinelle. With enough margin to show the register and the plate marks. Excessively rare in such quality.
Companion to No. 225.

DEBUCOURT, PHILIBERT LOUIS

225. Les Bouquets. Color-engraving. 1788.
Portalis and Beraldi, I, p. 693. No. 2.
After the engraver's own design. Very fine early impression of the same quality as the foregoing. Closely trimmed but showing the register-marks, and just showing the plate mark. Excessively rare in such quality.
Companion to No. 224.

DEBUCOURT, PHILIBERT LOUIS

226. L'escalade, ou les Adieux du Matin. Color-engraving.
Portalis and Beraldi, I, p. 693. No. 4.
After the engraver's own design. Beautiful impression with enough margin to show the register-marks. The plate mark is missing. Excessively rare in such quality.

DEBUCOURT, PHILIBERT LOUIS

227. Heur et Malheur, ou la Cruche Cassée. Color-engraving.
Portalis and Beraldi, I, p. 694. No. 5.
After the engraver's own design. Extremely fine and harmonious impression. The margins with plate and register marks are almost entirely missing. Very rare.

DEBUCOURT, PHILIBERT LOUIS

228. Le Menuet de la Mariée. Color-engraving. 1786.
Portalis and Beraldi, I, p. 694. No. 8.
After the engraver's own design. One of the chefs-d'œuvre of color printing in an unusually fine and well preserved impression. Small margins, showing only the lower register mark. Of the utmost rarity.
Companion to No. 229.

DEBUCOURT, PHILIBERT LOUIS

229. La Noce au Chateau. Color-engraving. 1787.
Portalis and Beraldi, I, p. 694. No. 8.
After the engraver's own design. One of the chefs-d'œuvre of color printing in an unusually fine and well preserved impression. With enough margin to show the plate mark and all four register marks. Of the utmost rarity.
Companion to No. 228.

DEBUCOURT, PHILIBERT LOUIS

230. La Promenade du Jardin du Palais-Royal. Color-engraving. 1787.
Portalis and Beraldi, I, p. 694. No. 10.
After the engraver's own design. Very fine color print with large margin, showing the full plate mark and all four register marks. Three small tears carefully repaired and a little foxed. Very rare.
Companion to No. 231.

"Cette pièce, qui porte la même date que la suivante, est d'une manière très-différente. Elle n'est qu'attribuée à Debucourt."—Beraldi.

DEBUCOURT, PHILIBERT LOUIS

231. La Promenade de la Galerie du Palais-Royal. Color-engraving. 1787.
Portalis and Beraldi, I, p. 695. No. 11.
After the engraver's own design. Very fine color print. The margin has been completely replaced and a couple of tears carefully repaired. Extremely rare.
Companion to No. 230.

DEBUCOURT, PHILIBERT LOUIS

232. La Promenade Publique. Color-engraving. 1792.
Portalis and Beraldi, I, p. 695. No. 12.
After the engraver's own design. Very fine impression. The margin has been completely replaced. Otherwise in fine condition.

"Il serait superflu de faire l'éloge de cette pièce célèbre qui à elle seule, comme on a remarqué justement, fera desormais la fortune du nom de Debucourt, mais ne l'a pas sauvé de l'oubli pendant un temps. . . . Il y a quarante ans, nous disait un ancien marchand d'estampes de la place du Carrousel, les épreuves de la Promenade publique se trouvaient en nombre dans les cartons; on les offrait à l'acheteur pour cent sous avant ou avec la lettre, indifféremment. Et l'on ne parvenait pas facilement à les vendre. De loin en loin un client se décidait à emporter une épreuve, qu'il faisait *ployer en deux et utilisait comme chemise pour envelopper d'autres estampes!*"—Beraldi.

FRANCIS DELARAM

Born, 1590; died, 1627. "He was contemporary with Elstracke and Van de Passe, and engraved various plates in the neat but formal style which was prevalent at that time."—Bryan.

DELARAM, FRANCIS

233. Sir William Segar, Garter King at Arms. Painter-engraving.
Andresen, I, p. 337. No. 4
Very fine impression before any retouch.

JEAN MARIE DELATRE

Born, 1745; died, 1840.

DELATRE, JEAN MARIE

234. Children Feeding Chickens. Stipple.
After W. Hamilton. Very fine impression in brown.

ETIENNE DELAUNE

(*Master Stephanus, the French "Little Master"*)

Born in Paris, 1519; died, 1584.

DELAUNE, ETIENNE

235. Les Quatres Petits Combats. Painter-engravings.
Robert Dumesnil, IX. Nos. 262-265.
Hector and Achilles, Pyrrhus and the Trojans, Hannibal and Scipio, Combat of Children. A very fine, even set. (4)

GILLES DEMARTEAU

Born, 1722; died, 1776. Inventor of the crayon manner.

DEMARTEAU, GILLES

237. Le Berger—La Bergère. Color-engravings.
Portalis and Beraldi, I, p. 725.
After J. B. Huet. Two lovely prints in three inks. Without any margin; cleaned. (2)

DEMARTEAU, GILLES

238. La Bergère. No. 471. Color-engraving in crayon manner.
Portalis and Beraldi, I, p. 725.
After J. B. Huet. Very fine impression in two inks. The margin has been cut down to the outer border line.

DEMARTEAU, GILLES

239. La Bergère au Chien. Color-engraving.
Portalis and Beraldi, I, p. 725.
After J. B. Huet. Good impression in three inks. Without any margin; cleaned.

From the Baron Von Lanna Collection.

DEMARTEAU, GILLES

240. Young Girl with a Rose in Her Hair. No. 563. Color-engraving in crayon manner.
Portalis and Beraldi, I, pp. 723-24.
After F. Boucher. Very fine impression in three inks. Laid down and without white margin.

DEMARTEAU, GILLES

241. Pastorale No. 585; Pastorale No. 586. Color-engravings.
Portalis and Beraldi, I, p. 725.
Both after J. B. Huet. Two very desirable subjects printed in three colors. The margin cut down to the outer border line and stretched on a stone-blue board. They have been cleaned. (2)

DEMARTEAU, GILLES

242. La Grande Pasforale. No. 601. Color-engraving.
Portalis and Beraldi, I, p. 725.
After J. B. Huet. An exceedingly fine impression in five inks, with enough margin to show the register and plate marks. A colored border has been pasted around the edge.

DEMARTEAU, GILLES

243. L'été. No. 633. Color-engraving.
Portalis and Beraldi, I, p. 725.
After J. B. Huet. Beautiful impression in four inks, of unusual freshness. The print has a small margin, but not enough to show the plate mark.
From the Baron Von Lanna Collection.

DEMARTEAU, GILLES

244. Nymphe au Mouton; Nymphe au Papillon. Color-engravings.
Portalis and Beraldi, I, p. 725.
Both after J. B. Huet. Two beautiful color-engravings printed in four inks and well preserved. A small margin, but not large enough to show either the register or the plate marks. (2)

MARCO DENTE (da Ravenna)

Born in the latter part of the fifteenth century; died in Rome, 1527. Was one of the most eminent pupils of Marcantonio's school. His best works are remarkable for their purity and care of execution.—Bryan.
He lost his life during the Sack of Rome by the Spaniards in 1527.

DENTE, MARCO (da Ravenna)

245. The Basso-Relievo with Three Cupids, Holding the Emblems of Neptune; Also Known as the Throne of Neptune. Engraving.
Bartsch, XIV. No. 242.
Very fine old impression and extremely rare.
From the K. E. Von Liphart Collection.

DENTE, MARCO (da Ravenna)

246. The Judgment of Paris. Engraving.
Bartsch, XIV. No. 246.
Copy after Raimondi's engraving. Bartsch, No. 245.
Fine impression.

DENTE, MARCO (da Ravenna)

247. Venus and Cupid Carried by Dolphins. Engraving.
Bartsch, XIV. No. 324.
Beautiful old impression before the retouch and before Salamanca's Address.

JEANNE or MARTIAL DENY

End of the eighteenth century.

DENY, JEANNE or MARTIAL

248. Le Consommé. Line-engraving.
Portalis and Beraldi, I, pp. 738-740.
After Moitte. Very good impression, with large margin.

CHARLES MELCHIOR DESCOURTIS

Born 1753; died 1820. "He was a pupil of Janinet and in every way worthy of his master. All his technical skill and his charming sense of color he put in the translation of Taunay's designs."—M. C. Salaman.

DESCOURTIS, CHARLES MELCHIOR

249. La Foire de Village. Color-engraving.
Portalis and Beraldi, I, p. 746. No. 1.
After Nicolas Antoine Taunay. An unusually fine im-

[No. 249—*Continued*]

pression, but *not* a proof. The inscription in the lower margin was covered with a strip of paper, while being printed. The upper and lower register marks are visible, but the platemark is cut off.

Companion to No. 250.

From the H. C. Hoskier Collection.

DESCOURTIS, CHARLES MELCHIOR

250. La Noce de Village. Color-engraving.

Portalis and Beraldi, I, p. 746. No. 1.

After Nicolas Antoine Taunay. A very fine impression, but *not* a proof. It seems that the inscription in the lower margin was sandpapered off and the coat-of-arms replaced with pen and ink. With upper and lower register marks—the platemark barely preserved.

Companion to No. 249.

From the H. C. Hoskier Collection.

DESCOURTIS, CHARLES MELCHIOR

251. La Rixe. Color-engraving.

Portalis and Beraldi, I, p. 746. No. 1.

After Nicolas Antoine Taunay. Unusually fine proof before all letters, and well preserved. The upper and lower register-marks are visible and the platemark has been spared. The margin a trifle water-stained. Very rare in such quality.

Companion to No. 252.

From the H. C. Hoskier Collection.

DESCOURTIS, CHARLES MELCHIOR

252. Le Tamborin. Color-engraving.

Portalis and Beraldi I, p. 746. No. 1.

After Nicolas Antoine Taunay. Unusually fine proof before all letters. Of rare freshness and otherwise well preserved. The upper and lower register-marks are visible and the platemark has been spared. The margin a trifle water-stained.

Companion to No. 251.

From the H. C. Hoskier Collection.

DESCOURTIS, CHARLES MELCHIOR

253. L'Amant Surpris. Color-engraving.
Portalis and Beraldi, I, p. 747. No. 3.
After Frédéric Jean Schall. Very fine color-print. A trifle stained on the back, but not visible on the print, and two small tears on the left lower corner carefully mended. Exceedingly rare in this quality.

DESCOURTIS, CHARLES MELCHIOR

254. Vue d'un Pont Sur L'Aar. Color-engraving.
Portalis and Beraldi, I, pp. 746-747.
After the engraver's own design. Very nice impression, with register and platemarks.

BARON LOUIS AUGUSTE BOUCHER DESNOYERS

Born in Paris in 1779; died there in 1857. One of the most eminent of modern French engravers.

DESNOYERS, BARON LOUIS AUGUSTE BOUCHER

255. St. Marguerite. Line-engraving.
Apell, p. 119. No. 17.
After Raphael. Third state. Script letter proof with the small stamp of the monogram. Very fine. Framed.

DESNOYERS, BARON LOUIS AUGUSTE BOUCHER

256. Bélisaire Portant Son Guide. Line-engraving.
Apell, p. 120. No. 25.
After F. Gérard. Second state. Open letter proof with the stamp of the two antique heads. Very fine. Framed.

DESNOYERS, BARON LOUIS AUGUSTE BOUCHER

257. Napoleon I in Coronation Robes. Line-engraving.
Apell, p. 121. No. 40.
After F. Gérard. Fourth state. Fine impression. Framed.

This was the official portrait which Napoleon caused to be engraved "for presentation to foreign Princes, Ambassadors, and distinguished persons of the Empire."

DESNOYERS, BARON LOUIS AUGUSTE BOUCHER

258. Charles Maurice Talleyrand de Perigord. Line-engraving.
Apell, p. 121. No. 44.
After F. Gérard. Third state. Fine, early impression, with the engraver's stamp of the two antique heads. With uncut margin.

WILLIAM DICKINSON

Born, 1746; died, 1823.

DICKINSON, WILLIAM

259. Childish Amusement. Mezzotint.
After George Morland. Beautiful impression in colors. Very rare.

CHRISTIAN WILHELM ERNST DIETRICH
(Called Dietricy)

Born in Weimar, 1712; died in Dresden, 1774. He established himself at Dresden, where he was patronized by the court, and was in 1729 appointed Court Painter to Augustus, second King of Poland. He also executed a large number of etchings after his own compositions.

DIETRICH, CHRISTIAN WILHELM ERNST (called Dietricy)

260. The Shepherd's Family. Painter-etching.
Linck, No. 71.
Very fine impression with full margin.
From the E. Schroeter Collection.

DIETRICH, CHRISTIAN WILHELM ERNST (called Dietricy)

261. The Peddler. Painter-etching, in the style of Van Ostade.
Linck, No. 76.
First state. Very brilliant proof, before the plate was reworked. In perfect condition.
From the Baron Von Lanna Collection.

DIETRICH, CHRISTIAN WILHELM ERNST (called Dietricy)

262. Nymphs Bathing Near a Cave. Painter-etching in the style of C. Poelemburg. 1741.
Linck. No. 136.
Very fine impression in perfect condition.
From the Baron Von Lanna Collection and also from a collection unknown to Fagan.

JOHN DIXON

Born in Dublin about 1740; died in London, 1780.

DIXON, JOHN

263. The Misses Crewe. Mezzotint.
C. Smith, I, No. 12.
After Sir Joshua Reynolds. First state. Extremely fine proof with the artists' names only in scratched letters.

Daughters of John Crewe, Esq., M. P. for Cheshire (died 1752). Elizabeth married, about 1766, Dr. Hinchcliffe, afterward Bishop of Peterborough. Emma died unmarried.

BARTOLOMAUS DOLENDO

Born at Leyden about 1571; died after 1630. Supposed to have been a pupil of H. Goltzius.

DOLENDO, BARTOLOMAUS

264. Joseph Justus Scaliger (a celebrated Protestant scholar). Painter-engraving.
Andresen, I, p. 377.
Fine old impression, laid down on account of a little imperfection in the border.

WILLIAM DOUGHTY

Native of York. Died in London, 1782.

DOUGHTY, WILLIAM

265. Reverend William Mason. Mezzotint.
C. Smith, I, No. 4.
After Sir Joshua Reynolds. First state. Script letter proof, with margin. Duplicate from the British Museum.

PIERRE DREVET

Born at Loire, 1663; died at Paris, 1738. He studied first under Germain Audran at Lyons, and later removed to Paris, where he received instruction from Gérard Audran.

In 1696 he became Court Engraver, and in 1707 was made an Academician. His works, which are chiefly portraits, are well drawn and very highly finished, with representations of the draperies, lace, silks, ermine, carved wood, and all other accessories and redundancies, which characterize the portraits, as near perfection as any engraver ever attained. Yet all these are carefully subordinated to the features, which are engraved with great delicacy and minuteness.

DREVET, PIERRE

266. Robert de Cotte (also known as "the man with a beautiful hand"). Line-engraving.
Firmin Didot, 34.
After Hyacinthe Rigaud. Second state. Very fine proof before the word "Architecte." Rare in this state. Framed.

DREVET, PIERRE

267. Louis Auguste de Bourbon, Prince de Dombes. Line-engraving.
Firmin-Didot, No. 61.
After Fr. de Troy. First state. Fine, early impression, with smoking cannons on either side of the coat-of-arms. Extremely rare. Framed.

DREVET, PIERRE

268. Hyacinthe Rigaud. Line-engraving.
Firmin Didot, No. 111.
After his own painting. First state. Superb proof before all letters. In perfect condition.
From the H. S. Theobald Collection.

PIERRE-IMBERT DREVET

Born in Paris, 1697; died there, 1739. Pupil of his father, Pierre Drevet.

DREVET, PIERRE-IMBERT

269. Samuel Bernard (celebrated financier, 1651-1739). Line-engraving.
Firmin-Didot, No. 11.
After Hyacinthe Rigaud. First state. Proof before the additional work on the left hand, which caused the state to be called "with the white hand." From a separate plate 19 verses have been printed below it. Excessively rare and very beautiful. Framed.

DREVET, PIERRE-IMBERT

270. Jacques Benigne Bossuet (Bishop of Meaux). Line-engraving.
Firmin-Didot, No. 12.
After Hyacinthe Rigaud. Fourth state. Very early impression, before any dots after the name of Rigaud. This plate, the engraver's masterpiece, is much sought after, even in later states. An early proof of this quality is very rare.

DREVET, PIERRE-IMBERT

271. Adrienne Lecouvreur. Line-engraving.
Firmin-Didot, No. 24.
After Ch. Coypel. Second state. A fine, early impression before the misspelled word "model" was corrected. Framed.

GASPARD DUCHANGE

Born at Paris, 1662; died there, 1757. He studied first under Guillaume Vallet and later under Jean Audran.

DUCHANGE, GASPARD

272. Charles de la Fosse (painter). Line-engraving. 1707.
Portalis and Beraldi, II, p. 36. No. 14.
After Hyacinthe Rigaud.
This plate was engraved by Duchange for his reception into the Academy in 1707. It is one of three plates which Bryan mentions as the finest plates by the engraver.

E. F. DUMEE

DUMEE, E. F.

273. The Chase. Stipple.
Nicely printed in colors. Framed.

ROBERT DUNKARTON

Born in London, 1744; died about 1817.

DUNKARTON, ROBERT

274. Hon. Henry Addington. Mezzotint.
C. Smith, I. No. 1.
After J. S. Copley. Second state. Script letter proof. Framed.

DUNKARTON, ROBERT

275. Miss Bampfield. Mezzotint.
C. Smith, I. No. 6.
After W. Peters. First state. Proof with the artists' names and publication line in scratched letters.

The title is in the handwriting of Horace Walpole, and the identity of the lady thereby placed beyond any doubt; a second plate was engraved, and published in 1777, under the title "Belinda."

ASHER BROWN DURAND

(*American Line-Engraver*)

Born at Jefferson Village (So. Orange), New Jersey, August 21, 1796; died in 1886.

DURAND, ASHER BROWN

276. Ariadne. Line-engraving.
After Vanderlyn. Fine open letter proof, signed in pencil by the engraver.

ALBRECHT DURER

Born at Nürnberg in 1471; died there 1528. He was of Hungarian descent; his father coming from the little village of Eytas in Hungary. In 1486 Albrecht entered the studio of Michael Wolgemut, the best Nürnberg painter of that day. He worked there four years, and then spent several others traveling about, probably for the most part in Germany. During this time he visited Colmar in order to see Martin Schöngauer, only to find that the great master had died shortly before. He returned to Nürnberg in 1494, and his works from that date until 1505 belong to what is called his First Period.

In the autumn of 1505 Dürer undertook a journey to Venice. With his return in 1507 begins the Second Period of his work, and in it the influence of the art of Italy can be distinctly traced.

In 1520-21 Dürer was in the Netherlands and the works from that time until his death in 1528 comprise the Third Period of his work.

"Albrecht Dürer fills a large space in the history of art. So far as Germany is concerned he is *facile princeps,* unrivalled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face. . . . Although it would seem that it was Dürer's ambition to excel as a painter, it is as an engraver that he has won his fame and taken so sympathetic a grasp of the human heart."—Lionel Cust.

DURER, ALBRECHT

277. Adam and Eve. Painter-engraving. 1504.
Bartsch, VII. No. 1.
First state.

The extremely rare first state before the split in the bark of the tree seen under Adam's left armpit. Impression of unsurpassed quality. Duplicate from the British Museum on paper with the water-mark "Bull's Head."

On the back of the print is a rather amusing inscription as follows: "On the mount to which this print was attached was written, 'this impression is thought by all judges to be the best in the world; it belonged to Mr. Gulston, and was sold in his sale by Mr. Greenwood, 1786. I gave five guineas for it.' "

DURER, ALBRECHT

278. Anonymous old copy of the same.

DURER, ALBRECHT

279. The Nativity. Painter-engraving.
Bartsch, VII. No. 2.
Superb proof on paper with the bull's head watermark. In perfect condition. Of the greatest rarity.

DURER, ALBRECHT

280. The Little Passion (on copper). Painter-engravings.
Bartsch, VII. No. 3 to No. 18, inclusive.

This suite of sixteen pieces comes from the W. E. Drugulin and Louis Galichon Collections, and also from an unidentified collection, whose mark, stamped in red, is the initial "O" surmounted by a crown. In prints as small as these it is often impossible to identify the water-mark of the paper, as the mark itself frequently does not come within the area covered by the print.

DURER, ALBRECHT

281. The Prodigal Son. Painter-engraving.
Bartsch, VII. No. 28.
Superb impression on paper with the water-mark "Gothic P." The "Prodigal" himself has been called a likeness of Dürer. The background has always been much admired and Vasari says of it: "In this engraving there are huts or cabins after the German manner which are exceedingly beautiful." Framed.

DURER, ALBRECHT

282. The Virgin with a Crown of Stars. Painter-engraving. 1508.
Bartsch, VII. No. 31.
Very fine impression. This is usually considered to be the most beautiful of Dürer's smaller Madonnas.

From the Henry Huth Collection.

DURER, ALBRECHT

283. The Virgin Seated on a Grassy Bank. Engraving. 1503.
Bartsch, VII. No. 34.
Superb impression and in perfect condition. This print is one of the most exquisite of Dürer's works.

From the J. Maberley and A. Morrison Collections.

DURER, ALBRECHT

284. The Virgin Crowned by Two Angels. Painter-engraving.
Bartsch, VII. No. 39.
Beautiful impression and in perfect condition.

DURER, ALBRECHT

285. The Virgin and the Infant Christ Holding a Pear. Painter-engraving.
Bartsch, VII. No. 41.
Very fine impression.

DURER, ALBRECHT

286. Madonna of the Monkey. Painter-engraving. About 1500.
Bartsch, VII. No. 42.
Impression of the very finest quality. Extremely rare.

"Among the Virgins of Dürer—late as well as early—this is one of the most beautiful and dignified, or it may, perhaps, be quite safe to say, *the* most beautiful and dignified, not only in the figures of the Virgin and Child, but also in the breadth and airiness of the landscape. The loveliness of the background was early recognized and several Italian engravers availed themselves of it. A water color study of the landscape distance on the right is in the British Museum."—S. R. Koehler.

DURER, ALBRECHT

287. The Holy Family with the Locust. Engraving.
Bartsch, VII. No. 44.
First period. On paper water-marked with the Gothic P. The slipped stroke of the graver, which appears over the head of the Virgin, indicates one of the earliest impressions from the plate. This plate, like "The Prodigal Son," is undated, but is known by the style of the monogram, and also by the naive drawing of certain details in the background, as being among Dürer's very earliest works. Framed.

DURER, ALBRECHT

288. St. George on Horseback. Painter-engraving
Bartsch, VII. No. 54.
Unusually fine impression.
From the E. Schroeter Collection.

DURER, ALBRECHT

289. St. Hubert. Painter-engraving.
Bartsch, VII. No. 57.
Unusually fine impression; in perfect condition.
Framed.

DURER, ALBRECHT

290. St. Anthony. Painter-engraving. 1519.
Bartsch, VII. No. 58.
Very fine, silvery impression; in perfect condition.
"For depth of conception and tenderness of execution and feeling, this small plate is equal to the best engravings of former years. Dürer never did anything again equal to it."—Thausing.

DURER, ALBRECHT

291. St. Jerome. Dry-point.
Bartsch, VII. No. 59.
Very fine, early impression with burr. Impressions of this quality are of the utmost rarity and are found only in the great collections abroad; only one other impression is known to be owned in this country.
From the St. Aubin, R. Fisher and R. Scholtz Collections.
In the "St. Jerome" the value of the burr of dry-point is so completely realized that one wonders that Dürer did not recur to the method later. The most practical explanation might be the right one, that the few good impressions that could be taken would not repay him for his labor, at a time when a single impression of an engraving was probably sold for a small price, and before the public had realized the special artistic value and the limitations of the new method. After Dürer we find dry-point practiced very little, and never with any appreciation of its possibilities, until the time of Rembrandt.

DURER, ALBRECHT

292. St. Jerome in His Cell. Painter-engraving.
Bartsch, VII. No. 60.
Beautiful silvery impression in perfect condition. Framed.

DURER, ALBRECHT

293. St. Jerome in Penitence. Painter-engraving.
Bartsch, VII. No. 61.
Very fine impression.

DURER, ALBRECHT

294. St. Genevieve (The Penitence of St. John Chrysostom). Painter-engraving.
Bartsch, VII. No. 63.
Very fine and strong impression.
From the P. Beham, P. Mariette, J. Marshall and Henry Huth Collections.

DURER, ALBRECHT

295. THREE GENII. Painter-engraving.
Bartsch, VII. No. 66.
AN ENTIRELY FINE IMPRESSION AND VERY RARE.

DURER, ALBRECHT

296. A SATYR FAMILY. Painter-engraving.
Bartsch, VII. No. 69.
EXCEEDINGLY FINE IMPRESSION. Very rare in such quality.

DURER, ALBRECHT

297. THE CARRYING OFF OF AMYMONE. Painter-engraving.
Bartsch, VII. No. 71.
VERY FINE EARLY IMPRESSION.

From the E. Gailchon and R. Scholtz Collections.

First period. Undated. This plate contains one of the most elaborate landscape backgrounds which Dürer ever engraved. As a rule, he composed his pictures on a vertical plane, like a tile or a piece of tapestry. Occasionally the distance is seen, but it is used only as an element in the vertical composition. Most of Dürer's landscapes, like the present one, contain a fortified town on a hill something of the type of Mont Saint Michel, but the general effect produced in the composition lays stress on the silhouette of the hill against the sky rather than on the distant horizon.

DURER, ALBRECHT

298. THE CARRYING OFF OF A YOUNG WOMAN ON A UNICORN. Painter-etching. 1516.
Bartsch, VII. No. 72.
VERY FINE EARLY IMPRESSION BEFORE any oxide spots.

DURER, ALBRECHT

299. EFFECTS OF JEALOUSY. Painter-engraving.
Bartsch, VII. No. 73.
First state. VERY FINE IMPRESSION BEFORE THE RETOUCH. The impressions, with the retouch, show much closer shading of the flesh, particularly on the back of the man seen from behind. The print is laid down.

DURER, ALBRECHT

300. Melancholia. Painter-engraving.
Bartsch, VII. No. 74.
Superb impression in absolutely perfect condition, with margins. Framed.

This is universally admitted to be the greatest of Dürer's engravings.

DURER, ALBRECHT

301. Group of Four Nude Women. Painter-engraving. 1497.
Bartsch, VII. No. 75.
Very fine, early impression. The earliest of the master's dated plates.

DURER, ALBRECHT

302. The Dream. Painter-engraving.
Bartsch, VII. No. 76.
Very fine impression on paper with the watermark "High Crown." From the master's first period.

DURER, ALBRECHT

303. The Great Fortune. Painter-engraving.
Bartsch, VII. No. 77.
Superb impression. Framed.

DURER, ALBRECHT

304. Justice. Painter-engraving.
Bartsch, VII. No. 79.
An impression of the highest quality, on paper with the watermark "Bull's Head."

From the A. Morrison Collection.

In this beautiful little engraving Dürer has represented, according to Bartsch, the Almighty as he will appear upon the Day of Judgment. It is unsigned and bears no date. Authorities differ as to when it was executed—but all agree that it was after 1497 and not later than 1506.

DURER, ALBRECHT

305. The Offer of Love. Painter-engraving.
Bartsch, VII. No. 83.
Very fine, early impression.

From the Robert Dumesnil and R. Scholtz Collections.

One of Dürer's earliest plates. Undated and with the monogram in its earliest form. The costumes and the general feeling of the composition are quite Gothic in character.
"The workmanship is free and unconstrained rather than primitive, quite delicate, and very much more careful in the flesh than the preceding plates."
—S. R. Koehler.

DURER, ALBRECHT

306. Hostess and Cook. Painter-engraving.
Bartsch, VII. No. 84.
A superb impression in deep black ink, perfect in condition.

From the R. Scholtz Collection.

DURER, ALBRECHT

307. Three Peasants. Painter-engraving.
Bartsch, VII. No. 86.
Very fine impression.

DURER, ALBRECHT

308. The Standard Bearer. Painter-engraving.
Bartsch, VII. No. 87.
Superb impression, in perfect condition.

From the A. Alferoff and R. Scholtz Collections.

"Evidently an early original work of Dürer's, the St. Andrew's Cross of the Golden Fleece on the standard, which belonged to Maximilian I as Duke of Burgundy, pointing without doubt to the War of 1499.—Thausing.

DURER, ALBRECHT

309. The Assembly of Soldiers. Painter-engraving.
Bartsch, VII. No. 88.
Fine impression.

This plate is sometimes called "The Robbers" on the supposition that it represents Dürer (the men seen full face) fallen into the hands of brigands.

DURER, ALBRECHT

310. Knight, Death and the Devil. Painter-engraving.
Bartsch, VII. No. 98.
Unusually fine impression. Framed.

DURER, ALBRECHT

311. The Cannon. Painter-etching. 1518.
Bartsch, VII. No. 99.
Very early impression, before the plate showed any sign of oxide. Printed on paper with the watermark Anchor in a circle. There is a tear in the lower right hand corner carefully repaired.

DURER, ALBRECHT

312. Coat-of-arms with the Cock. Painter-engraving.
Bartsch, VII. No. 100.
Superb impression in perfect condition.
"He drew splendid coats of arms, including the finest the Renaissance produced in the way of heraldry."—Knackfuss.

DURER, ALBRECHT

313. Coat-of-arms with the Skull. Painter-engraving.
Bartsch, VII. No. 101.
This impression is unquestionably one of the very finest in existence.
From the Count Nicolas Esterhazy of Hungary and J. S. Morgan Collections.
The print is sometimes known as "The Dying Bride." It undoubtedly has an allegorical significance, but there is as yet no satisfactory explanation of its meaning.

DURER, ALBRECHT

314. Erasmus of Rotterdam. Painter-engraving. 1526.
Bartsch, VII. No. 107.
Fine impression. Rare of this quality.
The drawing from which this portrait was engraved was made by Dürer in 1520-1521, while on his visit to the Netherlands. Five years later at the urgent request of Pirkheimer, to whom Erasmus frequently wrote upon the subject, Dürer engraved the portrait from his drawing and from his remembrance of Erasmus. It did not quite satisfy Erasmus as to likeness, and he writes, "I am not like I was five years ago, nor does the engraving resemble me as I now am."
It is, however, technically Dürer's finest engraved portrait.

DURER, ALBRECHT

315. The Last Supper. Woodcut. 1523.
Bartsch, 53.
Superb impression. Framed.

DURER, ALBRECHT

316. The Circumcision. Woodcut.
Bartsch, VII. No. 86.
From the set "The Life of the Virgin." Trial proof, before the Latin text at the back. Unusually fine impression on paper of the watermark "High Crown." Extremely rare.

From the Duke of Aremberg and P. Gellatly Collections.

DURER, ALBRECHT

317. The Virgin Surrounded by Many Angels. Woodcut.
Bartsch, VII. No. 101.
Exceedingly fine impression of rare brilliancy.

From the R. Scholtz Collection.

This is considered to be the most beautiful of Dürer's wood-cuts. The drawing of the Virgin herself, and especially of the little Angels in the foreground, is extraordinarily free and beautiful. The block is the same size as those from the series of the Life of the Virgin. This block, however, is a superb piece and does not belong to the series.

DURER, ALBRECHT

318. Christ Appearing to St. Gregory. Woodcut. 1511.
Bartsch, VII. No. 123.
Excellent impression on paper with the watermark "High crown." Framed.

DURER, ALBRECHT

319. Portrait of Ulrich Varnbüler. Woodcut.
Bartsch, VIII. No. 155.
Extremely fine impression and very rare.

DURER, ALBRECHT

320. Portrait of Himself. Woodcut.
Bartsch, VII. No. 156.
Second state. Fine impression before the monogram and the date.

CORNELIS DUSART

Born at Haarlem, in 1660; died there in 1704. "He was a pupil of Adriaan Van Ostade, whose style he imitated with considerable success. His works, like those of Ostade, represent Dutch peasants regaling and merry-making. Although not equal to his master in the richness of his tones and the harmony of his effects, his coloring is clear and agreeable, his compositions ingenious, and his touch very spirited."—BRYAN.

DUSART, CORNELIS

321. THE DRUNKARDS. Painter-etching. 1685.
Dutuit, IV. No. 7.
SUPERB IMPRESSION, IN PERFECT CONDITION.
From the Baron Von Lanna Collection.

DUSART, CORNELIS

322. THE DANCING DOG. Painter-etching.
Dutuit, IV. No. 11.
SUPERB IMPRESSION, IN PERFECT CONDITION.
From the H. S. Theobald Collection.

JEAN DUVET (Called the Master of the Unicorn)

Born at Langres, 1485; died about 1561. "He is among the earliest who practiced engraving in France and evidently formed his style on Italian models."—HIND.

DUVET, JEAN

323. THE COMBAT OF ST. MICHEL AND THE DRAGON. Painter-engraving.
Bartsch, VII. No. 25.
From the set of illustrations to the Apocalypse. VERY FINE IMPRESSION AND RARE.
From the Baron Von Lanna Collection; also duplicate from the Berlin Museum.

DUVET, JEAN

324. POISON AND ANTIDOTE. Engraving.
Bartsch, VII. No. 44.
After Leonardo da Vinci.

The original drawing, in the reverse sense, is in the British Museum. Duvet has varied the details of the composition somewhat, and changed the positions ingenious, and his touch very spirited."—BRYAN.

DUVET, JEAN

325. Triumphal Procession. Painter-engraving.
Bartsch, VII. No. 41.
From the Duke of Aremberg Collection.

RICHARD EARLOM

Born in Somersetshire, 1743; died in London, 1822. He was at first a pupil of Cipriani, but later devoted himself to mezzotinto engraving. He executed few works in stipple, but they are of a quality which entitles him to rank as one of the greatest engravers in that manner.

EARLOM, RICHARD

326. A Flower Piece; A Fruit Piece. Mezzotints.
J. E. Wessely. Nos. 144 and 145.
Both after Van Huysum. Second states. Proofs before letters, with the coat-of-arms and the device on the ribbon.
Very fine impressions of two most desirable plates. Framed. (2)

GERARD EDELINCK

Born at Antwerp, 1640; died at Paris, 1707. "Younger than Nanteuil by ten years, Gérard Edelinck excelled him in genuine mastery. Born at Antwerp, he became French by adoption, occupying apartments in the Gobelins, and enjoying a pension from Louis XIV. Longhi says that he is the engraver whose works, not only according to his own judgment, but that of the most intelligent, deserves the first place among exemplars, and he attributes to him all perfections in highest degree, design, chiaroscuro, aërial perspective, local tints, softness, lightness, variety, in short, everything which can enter into the most exact representation of the true and beautiful without the air of color. Others may have surpassed him in particular things, but, according to the Italian teacher, he remains, by common consent, 'the prince of engraving.' Another critic calls him 'king.'"—Charles Sumner.

EDELINCK, GERARD

327. Moses. Line-engraving.
Robert Dumesnil, VII. No. 2.
After Philippe de Champaigne. First state. Exceedingly fine impression before the names of the artists and the dedication. Of the greatest rarity. The plate was begun by Nanteuil and was only partly completed at his death. Edelinck finished it.

EDELINCK, GERARD

328. Philippe de Champaigne. Line-engraving.
Robert Dumesnil, VII. No. 164.
After his own painting. First state. A very fine early impression before the slip of the graver in the foliage behind the head. Framed.

EDELINCK, GERARD

329. Martin van den Bogaert. Line-engraving.
Robert Dumesnil, VII. No. 182.
After Hyacinthe Rigaud. First state. Very fine proof before all letters. Extremely rare.
From the Dreux Collection.

EDELINCK, GERARD

330. Prince Ferdinand, Bishop of Paderborn and Münster. Line-engraving.
Robert Dumesnil, VII. No. 202.
After Michelin. First state. Very fine early impression, before the coat-of-arms was replaced by another and before the inscription was changed.

EDELINCK, GERARD

331. Jules Hardouin Mausart, the Famous Architect. Line-engraving.
Robert Dumesnil, VII. No. 268.
After Hyacinthe Rigaud. Second state. Very fine old impression after Decotte's dedication had been burnished out.

EDELINCK, GERARD

332. Israel Sylvestre (Engraver to the King). Line-engraving.
Robert Dumesnil, VII. No. 319.
After Le Brun. Third state. Fine old impression with the inscription and the view of Paris. Framed.

REGINALD ELSTRACKE

Flourished in England about 1620.

"He worked chiefly for the booksellers and his plates are almost entirely confined to portraits. He also engraved the title-page and several portraits for Holland's 'Baziliologia.' "—BRYAN.

ELSTRACKE, REGINALD

333. RICHARD WHITTINGTON (Lord Mayor of London). Line-engraving.
Andresen, I, p. 450. No. 10.
Second state—with the cat and with the changes in the inscription, in the lower margin. GOOD OLD IMPRESSION.

S. ARLENT EDWARDS

(*Contemporary Mezzotint Engraver*)

EDWARDS, S. ARLENT

334. LADY HAMILTON AS EMMA. Mezzotint (printed in colors by the engraver).
After George Romney. SIGNED ARTIST'S PROOF. Limited to 175 impressions. Framed.

JOHN FABER, JUNIOR

Born in Holland, 1695; died in London, 1756.

FABER, JOHN, Junior

335. SIR GODFREY KNELLER. Mezzotint.
C. Smith, I. No. 28.
After his own painting. Frontispiece to "Beauties of Hampton Court." Only one state known. VERY FINE IMPRESSION. Framed.

From the Royal Collection at Windsor Castle.

GEORG SIEGMUND & JOHANN GOTTLIEB FACIUS

Both were born in Ratisbon about the middle of the XVIIIth Century, and learned the art of engraving in Brussels. From there they came to London, where they worked for Josiah Boydell. George S. died about 1814, while Johann G., who had preceded him, died about 1802.

FACIUS, GEORG SIEGMUND AND JOHANN GOTTLIEB

336. The Sleeping Venus. Stipple.
Andresen, I, p. 467. No. 12.
After Titian. Possibly a proof with the artist's and publisher's names in script. Very fine, early impression, but the lower margin has been cut into.

WILLIAM FAITHORNE (the elder)

Born in London, 1616; died there 1691. Pupil of Robert Peake. During the revolution he fled to France, where he became pupil of Robert Nanteuil. "In his performance few have gone before him, and I may boldly affirm none since have come up to him, he being one of the first Englishmen that did anything to perfection, especially in heads."—George Vertue.

FAITHORNE, WILLIAM (the elder)

337. Ralph Brownrig (Lord Bishop of Exeter). Line-engraving.
Born, 1592; died, 1659. Master of St. Catherine's Hall, Cambridge.
Fagan, p. 24.
Prefixed to: "A Sermon Preached in the Temple-Chappel, at the Funeral of the Right Reverend Father in God, Dr. Brownrig. London, 1660." Only one state mentioned by Fagan. Very fine. Small margin.

FAITHORNE, WILLIAM (the elder)

338. Henry Hare (Lord Coleraine). Line-engraving.
Fagan, p. 28.
After his Lordship's own design. Second state; the hair falling on his left shoulder is darker and the lower line of the quill pen is no longer interrupted. Fine impression.
First Baron of Coleraine, created 1625. Author and Antiquary. Prefixed to "The Ascents of the Soul." London, 1681.

FAITHORNE, WILLIAM (the elder)

339. Edmund Elys (educated at Baliol College, Oxford; succeeded his father as rector of East Allington, Devonshire, 1659). Line-engraving.
Fagan, p. 34.
Second state, the misspelling in "Æetatis" is corrected. Beautiful impression, but laid down.

FAITHORNE, WILLIAM (the elder)

340. Sir John Fortescu (Lord Chief Justice and Lord Chancellor of England under King Henry ye 6th; died 1485). Line-engraving.
In "Fortescutus Illustratus," London, 1663. Very fine impression; inlaid.

FAITHORNE, WILLIAM (the elder)

341. John Mordaunt, Viscount Mordaunt. Line-engraving.
Born, 1626; died, 1675. Father of the great Earl of Peterborough; made several attempts to restore Charles II.
Fagan, p. 50.
Second state; with the cross hatching on the hair and after the high-lights had been subdued. Very fine impression.
From the J. A. Boerner Collection.

FAITHORNE, WILLIAM (the elder)

342. Henry More (Divine and Philosopher, styled by John Norris "The intellectual Epicure;" died 1687). Painter-engraving.
Fagan, p. 50.
Prefixed to: "Henrici Mori Cantabrigiensis Opera Theologica Anglise; London, 1675. Third state; with the shaded neck band. Very fine impression, closely cut.
From the M. M. Sykes Collection.

FAITHORNE, WILLIAM (the elder)

343. Sir John Ogle. Painter-engraving.
Fagan, p. 52. Only one state mentioned by Fagan.
In: The Commentaries of Sir Francis Vere, being Diverse pieces of service . . . published by Wm. Dillingham, D. D. Cambridge, 1657. Fine impression.

FAITHORNE, WILLIAM (the elder)

344. Hugh Peters (Fanatic and Regicide, 1599-1660). Painter-engraving.
Fagan, p. 53. Only one state mentioned by Fagan.
A satirical design. Very fine. Also the copy. (2)

FAITHORNE, WILLIAM (the elder)

345. Margaret Smith, Widow of Thomas Cary. Line-engraving.
Fagan, p. 60.
After Van Dyck. Second state. One of the engraver's most beautiful portraits.

FAITHORNE, WILLIAM (the elder)

346. The Frontispiece to "The Reign of King Charles" (second edition). By Hamon L'Estrange, with a portrait of Charles I. Line-engraving.
Fagan, p. 75. Only one state mentioned by Fagan.
A very fine impression with the platemark.

GEORG JACOB FELSING

Born in Darmstadt, 1802; died there, 1875. Pupil of Longhi.

FELSING, GEORG JACOB

347. St. Cecilia. Line-engraving.
Apell, p. 142. No. 15.
After H. Hofmann. First state. Proof with the artists' names only, on India paper. Very fine.
From the W. H. Daugherty Collection.

PIERRE FILLEUL

Son of Gilbert Filleul. The date of his birth is not known; died about 1750. He engraved some plates for the Fables of La Fontaine.

FILLEUL, PIERRE

348. La Belle Bouquetière. Line-engraving.
Portalis and Beraldi, II, p. 182.
After Paterre. Fine impression with the title.

J. FINLAYSON

Born about 1730; died 1776.

FINLAYSON, J.

349. Elizabeth, Duchess of Argyle (Duchess of Hamilton and Brandon). Mezzotint.
C. Smith, II. No. 1.
After C. Read. First state. Very fine proof before the name of the personage. In perfect condition and with margin. The name inscribed with ink. Framed.

EDWARD FISHER

Born in Ireland, 1730; died in London, about 1785. Was at first a hatter, but took to engraving; went to London; became a member of the Incorporated Society of Artists in 1766. "Fisher must be allowed a high place for both breadth of treatment and delicacy of finish."—Chaloner Smith.

FISHER, EDWARD

350. Miss Sarah Bunbury. Mezzotint.
Smith, II. No. 6.
Full length portrait after Sir Joshua Reynolds. Folio.
First state. Superb proof before all letters.
From the W. Lawson Collection.

FISHER, EDWARD

351. Lady Elizabeth Keppel. Mezzotint.
C. Smith, II. No. 36.
After Sir Joshua Reynolds. Third state (of 5). Fine impression before the first inscription was erased and re-engraved. In perfect condition.

This portrait and that of "Lady Sarah Bunbury" are styled by Joubert, "pièces capitales du peintre et du graveur."
Born in 1739; daughter of second Earl of Albermarle; one of Queen Charlotte's bridesmaids in 1761, in which character Reynolds has painted her as above. Married June 7, 1764, Francis, Marquis of Tavistock, whose accidental death in March, 1767, she survived only till November 2, 1768.

FISHER, EDWARD

352. Hope Nursing Love (Miss Morris). Mezzotint.
C. Smith, II. No. 63.
After Sir Joshua Reynolds. First published state. Superb impression with small margin. A small tear on the right side, carefully mended. Very rare.

FISHER, EDWARD

353. Lady Amabel and Lady Jemima Yorke. Mezzotint.
C. Smith, II. No. 61.
After Sir Joshua Reynolds. First state. Proof before all letters, with large margin. A little defect in the paper scarcely visible.

Daughters of Philip Viscount Royston, who succeeded his father as 2d Earl Hardwicke in 1764. Lady Amabel Grey was born 1751, married 1772 Alexander, Lord Polwath; died 1833. Lady Mary Jemima was born 1757; married 1780, Thomas, 2d. Lord Grantham; died 1830.

CAMILLE FONCE

(*Contemporary French Painter-Etcher*)

FONCE, CAMILLE

354. Lichfield Cathedral. Painter-etching.
First state. Remarque proof on vellum, signed. Limited to 150 impressions. Framed.

FONCE, CAMILLE

355. Village Pond. Painter-etching.
First state. Remarque proof on vellum, signed. Limited to 150 impressions. Framed.

THE SCHOOL OF FONTAINEBLEAU

"The Chateau of Fontainebleau in France, of comparatively little importance under the reign of Saint Louis, but successively increased by Francis the First, Henry the Second, Francis the Second, Charles the Ninth and Henry the Fourth, became a magnificent palace composed of several bodies of buildings connected with each other and richly adorned with works in stucco and sculpture and, above all, with beautiful paintings in fresco by several famous artists of the sixteenth century. Contemporary engravers have preserved for us the greater part of the paintings with which the chateau was decorated in the times of its first splendor. These prints are very rare. They are, in most cases, the only records of paintings which have since perished."—Bartsch.

FONTAINEBLEAU, THE SCHOOL OF

356. Battle Between Cavalry and Foot Soldiers. Engraving.
Bartsch, XVI. No. 96.
After a design attributed to Lucas Penni. Rare.

FRANCOIS FORSTER

Born at Locle (Switzerland), 1790; died at Paris, 1872.

FORSTER, FRANCOIS

357. Dido and Æneas. Line-engraving.
Apell, p. 157. No. 13.
After P. N. Guérin. First state. Proof before all letters, on India paper, with a dedication to the engraver, Herrmann Eichens, in pencil. Framed.
From the W. H. Daugherty Collection.

JEAN HONORE FRAGONARD

Born in Grasse, 1732; died in Paris, 1806.

FRAGONARD, JEAN HONORE

358. Satyr Family. Painter-etching.
Portalis and Beraldi, II, p. 210. No. 1.
From the set of four.
From the F. Wedmore Collection.

Sir Frederick writes: "One of the rare Bacchanalian subjects by Fragonard, to which Dr. Lippmann was perhaps the first of present day writers to draw attention; though Prosper de Baudicour, in his continuation of Le Peintre-Graveur Francais (1859), had briefly catalogued them and eulogized the 'point extrêmement spirituelle' of their author. Quite recently, in Paris, they have been a good deal sought for."

FRAGONARD, JEAN HONORE

359. L'Armoire. Painter-etching. 1778.
Portalis and Beraldi, II, p. 210. No. 2.
First state (of 3). Proof before letters. Rare.

FERDINAND GAILLARD

Born at Paris, 1834; died, 1887. "Great engraver! Gaillard is that to-day, and for all time, by his drawing, by his extraordinary and personal qualities of execution. A marvelous draughtsman, he possesses also that which makes the great masters of the graver; an individual manner which enables one to recognize his plates without the aid of his signature. . . . A *Gaillard* is as characteristic and is recognized as easily as a *Robert Nanteuil*."—Beraldi.

GAILLARD, FERDINAND

360. Joannes Bellinus. Engraving.
Beraldi, VI. No. 8.
Fourth state. Proof before the copper was reduced in size. Very scarce.

GAILLARD, FERDINAND

361. Œdipus. Engraving.
Beraldi, VI. No. 24.
After Ingres. Fifth state. Artist's proof on India paper, signed with the point on the plate.

GAILLARD, FERDINAND

362. The Man with the Pink (L'Homme a L'Œillet). Engraving.
Beraldi, VI. No. 25.
After Van Eyck. Fourth state. The first finished state with Gaillard's signature in dry point on the plate to the right. Very fine proof on India paper. Extremely rare.

GAILLARD, FERDINAND

363. Pope Pius IX. Engraving.
Beraldi, VI. No. 31.
From life. Sixth state. The first finished state, before the publication line and before the second address below. Very fine proof on India paper.
From the E. Burney Collection.

GAILLARD, FERDINAND

364. La Crépuscule (One of the figures from the Tomb of Lorenzo de Medici by Michel Angelo). Engraving.
Beraldi, VI. No. 32.
Fourth state. First published state. Signed with the point on the plate. Proof on India paper.
From the E. Burney Collection.

GAILLARD, FERDINAND

365. Wax Bust. Engraving.
Beraldi, VI. No. 36.
After Raphael. Third state. Signed proof on loose India paper.

GAILLARD, FERDINAND

366. Dom Prosper Guéranger, Abbé of Solesmes. Engraving.
Beraldi, VI. No. 38.
After Gaillard's painting. Twelfth state, first finished. Very fine proof on India paper and extremely rare.

From the E. Burney Collection.

GAILLARD, FERDINAND

367. Pope Leo XIII. Engraving.
Beraldi, VI. No. 39.
From life. Fifth state. Before the change in the hair behind the ear. Presentation proof to E. Burney, pupil of the engraver.

GAILLARD, FERDINAND

368. Monsignor Pie, Bishop of Poitiers. Engraving.
Beraldi, VI. No. 40.
From life. Sixth state, first finished. Very fine proof before the coat-of-arms, on India paper, and extremely rare.

From the E. Burney Collection.

GAILLARD, FERDINAND

369. The Disciples at Emmaus. Engraving.
Beraldi, VI. No. 43.
After Rembrandt. Eighth state. Artist's proof, signed with the point on the plate, to the left. On India paper, in fine condition. Presentation proof with the following dedication in the engraver's handwriting: "*Souvenir bien affectueux offert à S. Gérard par l'auteur, F. Gaillard.*"

GAILLARD, FERDINAND

370. St. George. Engraving.
Beraldi, VII. No. 45.
After Raphael. Thirty-first state. Signed proof on India paper. Framed.

GAILLARD, FERDINAND

371. Sœur Rosalie (Jeanne-Marie Rendu). Engraving.
Beraldi, V. No. 48.
After the engraver's own design. Twenty-eighth state. Very fine impression of the first finished state. Remarque proof on India paper, the remarque being the portrait of St. Vincent de Paul. Very rare.

"Le fond extrêmement clair ainsi que la robe. Superbe. Tout l'intérêt est reporté sur le visage."—Beraldi.

GAILLARD, FERDINAND

372. Portrait of Ferdinand Gaillard. Etching.
Beraldi, IX, p. 216.
By Tiburce De Mar. Proof on India paper.

GIOVANNI BATTISTA GALESTRUZZI

Born in Florence, 1618; died in Rome about 1665.

GALESTRUZZI, GIOVANNI BATTISTA

373. Silenus Accompanied by Fauns and Satyrs. Painter-etching.
Bartsch, XXI. No. 14.
First state. Fine impression. Very rare.

THOMAS GAUGAIN

Born in Abbeville, 1748; died in London about 1810.

GAUGAIN, THOMAS

374. Childish Impatience. Oval. Stipple.
After Richard Cosway. Nicely printed in colors.
Duplicate from the J. P. Morgan Collection.

GAUGAIN, THOMAS

375. Dancing Dogs. Stipple.
After George Morland. Beautifully printed in colors. An unusually fine impression of this much admired plate.
Framed.
Companion to No. 376.

GAUGAIN, THOMAS

376. Guinea Pigs. Stipple.
After George Morland. Beautifully printed in colors. An unusually fine impression of this much admired engraving. Framed.
Companion to No. 375.

LEONARD GAULTIER (GALTER)

Born at Mayence about 1561; died in Paris, 1630.

GAULTIER (GALTER), LEONARD

377. Three Children. Engraving.
Superb impression in perfect condition. Framed.

JACQUES FABIEN GAUTIER D'AGOTY

Born, 1717; died, 1786. Early Color-Engraver.

GAUTIER D'AGOTY, JACQUES FABIEN

378. Portrait of Voltaire
After Gautier d'Agoty fils. For the "Galerie universelle, 1772." One of the early examples of color printing. Very fine and extremely rare.

CLAUDE GELLEE (Called "Claude Lorrain")

Born 1600, at Champagne, a village on the Moselle, then in the ancient province of Lorraine; died in Rome, 1682. With the exception of his boyhood and two years of wandering (as pastry cook), the whole of his life was passed and all of his work done in or near Rome.

GELLEE, CLAUDE

379. La Danse au Bord de L'Eau. Painter-etching.
Robert Dumesnil, I. No. 6.
Second state. Superb impression, in perfect condition.

GELLEE, CLAUDE

380. Le Bouvier. Painter-etching.
Robert Dumesnil, I. No. 8.
Second state. Superb impression, in perfect condition.
From the Camberlyn Collection.

"For technical quality of a certain delicate kind this is the finest landscape etching in the world."—P. G. Hamerton.

GELLEE, CLAUDE

381. La Danse Sous les Arbres. Painter-etching.
Robert Dumesnil, I. No. 10.
Second state. Fine impression, with three birds in the sky, and before the distant mountains had disappeared. Framed.

From the Brentano-Birkenstock and W. S. Carter Collections.

GELLEE, CLAUDE

382. Le Soleil Couchant. (This title has been changed lately to "Sunrise"). Painter-etching.
Robert Dumesnil, I. No. 15.
First state. A very wonderful impression before the No. 11 and the artist's name in the lower margin. Probably the finest impression in existence.

From the Alfred Hubert Collection.

"Claude shows himself especially masterly in the Bouvier (R. D. 8), the Herd (R. D. 18), and the Dancing Shepherds (R. D. 6 and 10), and above all in the Harbor at Sunrise (R. D. 15), one of his most beautiful compositions. The delicate mist which the rays of the rising sun are just beginning to pierce, and which still hangs over the waters and envelops the figures, is represented with surpassing delicacy. As in the Bouvier, the warm, golden-red light of the evening sun clearly defines the objects, pierces through the foliage, and throws rich, dark shadows, so in the Harbor at Sunrise the rising sun shows the moist, cool atmosphere of mist in an even gray, out of which figures appear with ghostly indistinctness."—Kristeller.

EMMANUEL DE GHENDT

Born at Gand, 1738; died at Paris, 1815. Pupil of Aliamet.

GHENDT, EMMANUEL DE

383. Le Soir. Line-engraving.
Portalis and Beraldi, p. 306. No. 1.
After P. A. Baudouin. Very fine impression. Framed.

GIORGIO GHISI

Born at Mantua, 1520; died there, 1852. He has command of a firm and pleasing style. With better success than his master he strove to unite the solidity of Marcantonio's execution with the delicate treatment of German Little Masters."—LIPPMANN.

GHISI, GIORGIO

384. CAIUS MARIUS INTIMIDATING THE SOLDIERS WHO HAVE BEEN SENT TO KILL HIM. Engraving.
Bartsch, XV. No. 26.
Early impression.

GHISI, GIORGIO

385. BIRTH OF MEMNON. Engraving. 1568.
Bartsch, XV. No. 57.
After Giulio Romano. Early impression.

ALBRECHT GLOCKENTON (Master A. G.)

Flourished in Upper Germany about 1480. Pupil of the elder Roger Van der Weyden. His plates are entirely wrought with the graver, in a neat but stiff style. He appears to have imitated the manner of Martin Schongauer, some of whose plates he copied.

GLOCKENTON, ALBRECHT (Master A. G.)

386. CHRIST ENTERING JERUSALEM. Engraving.
Bartsch, VI. No. 2.
From the A. Morrison and P. Gellatly Collections.

GEORGE GLOVER

Born, 1618. "He worked chiefly for the booksellers, and engraved several portraits of persons distinguished in English history. The portraits are his best work."—BRYAN.

GLOVER, GEORGE

387. PORTRAIT OF JOHN FOX, THE MARTYROLOGIST. Line-engraving.
VERY FINE IMPRESSION.

HENDRIK GOLTZIUS

Born at Mulbrecht, 1558; died at Haarlem, 1616.

"Among his own countrymen Cort's breadth of style was best appreciated by Hendrick Goltzius, who came under the influence of his school in Rome. Unfortunately, like most of his contemporaries, he suffered from the mannerisms of his models—Spranger, Stradanus and the host of pseudo-classicists—but he was happier than the majority in his assimilation of some of the true character of classical art. His large 'Massacre of the Innocents' reveals some real sympathy for the ideals of Michelangelo. The delight he takes in rendering swelling curves, be they as bombastic as they will, is irresistible. The 'Standard Bearers' is a magnificent example."—HIND.

GOLTZIUS, HENDRIK

388. THE MASSACRE OF THE INNOCENTS. Painter-engraving.
Dutuit, IV. No. 23.
The plate has remained unfinished. Second state. Fine impression, with "Visscher excudit." VERY SCARCE.
From the Dr. Edward Peart Collection.

"Elle est une de celles qu'il a gravées avec le plus de liberté de burin."—BARTSCH.

GOLTZIUS, HENDRIK

389. PIETA (The Virgin Weeping Over the Dead Body of Christ, in Her Lap). Painter-engraving. 1596.
Dutuit, IV. No. 41.
Second state, with the date. AN IMPRESSION OF UNSURPASSED BRILLIANCY, AND IN PERFECT CONDITION.
From the R. Scholtz Collection.

GOLTZIUS, HENDRIK

390. THE STANDARD-BEARER. Painter-engraving.
Dutuit, IV. No. 125.
SUPERB IMPRESSION IN PERFECT CONDITION; EXTREMELY RARE OF SUCH HIGH QUALITY.
From the P. Remi and Baron Von Lanna Collections.

GOLTZIUS, HENDRIK

391. A CAPTAIN OF INFANTRY. Painter-engraving.
Dutuit, IV. No. 126.
SUPERB IMPRESSION IN PERFECT CONDITION.
From the R. Scholtz Collection.

GOLTZIUS, HENDRIK

392. LIFE SIZE PORTRAIT OF THE ENGRAVER HIMSELF. Painter-engraving.
Dutuit, IV. No. 172.
Second state. Proof before Goltzius' name on the tablet. PERHAPS THE MOST ADMIRABLE PORTRAIT EVER ENGRAVED. In a beautiful proof well preserved for its size. Framed.

GOLTZIUS, HENDRIK

393. THE SON OF FRISIUS, WITH HIS DOG. Painter-engraving.
Dutuit, IV. No. 190.
Second state (first finished). THIS IS CONSIDERED THE FINEST PLATE OF THE MASTER AND IS QUITE RARE. A PARTICULARLY FINE IMPRESSION. Framed.

JEAN GOURMONT

(*A French "Little Master"*)

Flourished (Paris) about 1506-1526. "In Jean Gourmont we meet the best representative of the spirit of the Little Masters transplanted to France, and treated with considerable originality. He appears as a printer in Paris as early as 1506, but his engravings seem to belong to some two decades later, when he was working in Lyons."—HIND.

GOURMONT, JEAN

394. THE MASSACRE OF THE INNOCENTS. Painter-engraving.
Robert Dumesnil, VII. No. 3.
VERY FINE IMPRESSION AND EXTREMELY RARE. Duplicate from the British Museum.

GOURMONT, JEAN

395. THE FLAGELLATION. Painter-engraving.
Robert Dumesnil, VII. No. 4.
SUPERB IMPRESSION, AND VERY RARE.
From the St. John Dent and Baron Von Lanna Collections.

These prints of the early French school, by masters such as Gourmont and Duvet, have a peculiar interest, because they appear before the strong Italian element dominated French engraving and show us the early French art free from foreign influence.

VALENTINE GREEN

Born at Birmingham, 1739; died in London, 1813.

GREEN, VALENTINE

396. Lady Elizabeth Compton. Mezzotint.
C. Smith, II. No. 27.
After Sir Joshua Reynolds. First state. Proof before the name of the personage. The remainder of inscription in scratched letters. Very fine and very rare. Framed.

GREEN, VALENTINE

397. Ann, Duchess of Cumberland. Mezzotint.
C. Smith. No. 31.
After Thomas Gainsborough and Richard Cosway. First state. A very delicate open letter proof. Very rare. Framed.

Eldest daughter of Simon Luttrell. Married, in 1771, H. R. H. the Duke of Cumberland. Died, 1803.

GREEN, VALENTINE

398. Henry Danvers, Earl of Danby. Mezzotint.
C. Smith, II. No. 34.
After A. van Dyck. First state. Very fine. Proof before all letters and the coat-of-arms. Framed.

GREEN, VALENTINE

399. Georgiana, Duchess of Devonshire. Mezzotint.
C. Smith, II. No. 37.
After Sir Joshua Reynolds. First state. Superb proof before the name of the personage. Remainder of inscription in scratched letters. Framed.

Eldest daughter of the 1st Earl of Spencer, born 1757; married 1774, to William, 5th Duke of Devonshire. Died, 1806.

GREEN, VALENTINE

400. Mary Isabella, Duchess of Rutland. Mezzotint.
C. Smith, II. No. 115.
After Sir Joshua Reynolds. First state. Proof before the title. With large margin. Framed.

GREEN, VALENTINE

401. Emily Mary, Countess of Salisbury. Mezzotint.
C. Smith, II. No. 116.
After Sir Joshua Reynolds. First state. Superb proof before the name of the personage. The remainder of the inscription in scratched letters, and the paper cut down almost to the engraved surface, showing below only the publication line in scratched letters. Duplicate from the British Museum. Framed.

GREEN, VALENTINE

402. Benjamin West and Son. Mezzotint.
C. Smith, II. No. 138.
After a painting by himself. Only one state known. Very fine impression. Framed.
From the Royal Collection at Windsor Castle.
The first-named born in Pennsylvania in 1738, went to London, 1763; became President of the Royal Academy on the death of Reynolds, in 1792; died 1820; buried at St. Paul's.

GREEN, VALENTINE

403. Master Bradshaw and His Sisters (the Wright Family). Mezzotint.
C. Smith, II. No. 141.
After Joseph Wright. First state. Beautiful proof with the artists' names and the publication line in scratched letters. Large margin.

GREEN, VALENTINE

404. A Winter's Tale. Mezzotint.
C. Smith, II. No. 157.
After Opie. First state. Very fine proof, with the artists' names in scratched letters, and before the inscription on margin was cleaned. An impression of the highest order and in perfect condition. Framed.

E. GULLARD

(*Contemporary Mezzotint Engraver*)

GULLARD, E.

405. Isabel. Color-mezzotint.
After Sir Henry Raeburn. Very fine proof nicely printed in colors and signed by the engraver. Framed.

SIR FRANCIS SEYMOUR HADEN

Born 1818; died 1910. Founder and President of the Royal Society of Painter-Etchers. "An artist of rare endowment and consummate skill. A master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art."—P. G. Hamerton.
"By general consent Seymour Haden ranks as the greatest of modern landscape etchers."—The Modern Disciples of Rembrandt.

HADEN, SIR FRANCIS SEYMOUR

406. Thames Fisherman. Painter-etching. Drypoint.
Harrington, No. 11. Drake, No. 11.
Second state. Very fine impression and extremely rare. The plate was destroyed. One of the artist's most beautiful dry-points. Framed.

HADEN, SIR FRANCIS SEYMOUR

407. Kensington Gardens (the smaller plate). Painter-etching.
Harrington, No. 12. Drake, No. 12.
State before the finished state. Beautiful signed proof on thin Japanese paper.

HADEN, SIR FRANCIS SEYMOUR

408. Egham. Painter-etching.
Harrington, No. 15. Drake, No. 14.
First state. The punt is white, and there are only three large birds in the sky. On laid paper. Very rare, twelve impressions only in this state having been printed. The plate was destroyed. Framed.

HADEN, SIR FRANCIS SEYMOUR

409. On the Test. Painter-etching.
Harrington, No. 20. Drake, No. 19.
First published state. Fine proof on thin Japanese paper. Signed. Framed.

"This plate and No. 20 ('A Water Meadow') were done on the same day, one at noon, the other very late in the evening. The Test (in Hampshire) is a famous trout stream."—Seymour Haden.

HADEN, SIR FRANCIS SEYMOUR

410. Early Morning—Richmond. Painter-etching.
Harrington, No. 22. Drake, No. 21.
Beautiful proof on thin laid paper. Signed. The plate was destroyed.

"The conception of the plate itself has a poetry of its own, and is filled with the freshness of morning."—P. G. Hamerton.

HADEN, SIR FRANCIS SEYMOUR

411. The Mouth of the Brook. Drypoint.
Harrington. No. 27. Drake. No. 25.
Trial proof C. (About 6 impressions.) Superb impression of this extremely rare and choice drypoint. Signed proof on old laid paper. It has the following inscription in Mr. Haden's handwriting: "Dromore, County Kerry, Ireland."
From the Tracy Dows Collection.

HADEN, SIR FRANCIS SEYMOUR

412. Kensington Gardens (the larger plate). Painter-etching.
Harrington, No. 28. Drake, No. 26.
Signed proof on thin laid paper. The plate was destroyed.

"This study is one of the most accomplished of all of M. Haden's.—Ph. Burty.

HADEN, SIR FRANCIS SEYMOUR

413. A By-road in Tipperary. Painter-etching.
Harrington, No. 30. Drake, No. 28.
First state. Exceedingly fine impression. Extremely rare, there having been printed about 20 impressions only of the first and second states, when the plate was mislaid and greatly injured. Framed.

HADEN, SIR FRANCIS SEYMOUR

414. Combe Bottom. Painter-etching.
Harrington, No. 32. Drake, No. 29.
First state. Drawn upon by the artist.
From the Sir William Drake Collection.

"The little piece is a jewel; it has most rare charm. It is very scarce and we advise the collector who comes upon it not to let it escape him."—G. Bourcard.

HADEN, SIR FRANCIS SEYMOUR

415. Shere Mill Pond (the larger plate). Painter-etching.
Harrington, No. 38. Drake, No. 35.
Second state. Fine impression on laid paper. Signed.
Framed.

"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."—P. G. Hamerton.

HADEN, SIR FRANCIS SEYMOUR

416. Sunset in Ireland. Painter-etching. Drypoint.
Harrington, No. 51. Drake, No. 44.
First state. Superb proof on thin Japanese paper. Signed. Framed.

"This plate, and also 'A By-Road in Tipperary,' were done in the park of Viscount Hawarden, in the most beautiful part of Tipperary."—Seymour Haden.

"'A Sunset in Ireland' is Haden's best work in dry-point, and it certainly deserves its reputation as one of its author's masterpieces. The quiet, peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty. There are great differences in the various states, so that a choice among them is extremely difficult. The rich, dark, late-evening effect of the second state is quite as fine in its way as the lighter and more delicate early-evening effect of the earlier impressions."—Atherton Curtis.

HADEN, SIR FRANCIS SEYMOUR

417. Battersea Reach. Painter-etching.
Harrington, No. 52. Drake, No. 45.
First state. Fine proof. Signed. Rare.

"When a first state of this plate (anterior to the Gazette impressions) can be found—it is by far the best. Some, but not many, exist both on Japanese paper and on fine Verger."—Seymour Haden.

HADEN, SIR FRANCIS SEYMOUR

418. Yacht Tavern, Erith. Painter-etching on a zinc plate.
Harrington, No. 112. Drake, No. 101.
Trial proof B. Superb impression on laid paper, signed.
In the following state—the published first state—the lady on the balcony has been burnished out.
From the Tracy Dows Collection.

HADEN, SIR FRANCIS SEYMOUR

419. The Three Sisters. Painter-etching.
Harrington, No. 129. Drake, No. 116.
First state. Signed proof on Whatman paper. Framed.
From the W. S. Carter Collection.

"This and No. 115 were done in an old chase, in which is a hunting lodge which belonged to the Dukes of Northumberland. . . . It is one of the finest of our old English parks."—Seymour Haden.

HADEN, SIR FRANCIS SEYMOUR

420. Breaking up of the Agamemnon. Painter-etching.
Harrington, No. 145. Drake, No. 128.
First state. Signed proof on Whatman paper, with the smoking chimney, a brig under sail, and other work in the distance beneath the bow of the boat. Superb impression and very rare.

Autograph presentation copy, from the etcher, with the following inscription: *"J. Beavington Atkinson, Esq., with Seymour Haden's kind regards.* 1873."

"With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this *is* manly work."—P. G. Hamerton.
"Perhaps, all things considered, the artist's masterpiece."—Atherton Curtis.

HADEN, SIR FRANCIS SEYMOUR

421. Challow Farm. Painter-etching.
Harrington, No. 175. Drake, No. 158.
First state. Signed proof. Very fine. Model proof for the printer, with the etcher's note in pencil "bon à tirer 1903." The artist always considered this one of his finest plates.

HADEN, SIR FRANCIS SEYMOUR

422. A. Lancashire River. Painter-etching.
Harrington, No. 215. Drake, No. 191.
First trial. Superb proof on Whatman paper. Signed.
From the E. Ellingwood Collection.

In Sir Seymour's opinion this is a finer plate, "in the true artistic sense," than "Shere Mill Pond."
"A well-known salmon pool on the Ribble."—Harrington.

HADEN, SIR FRANCIS SEYMOUR

423. An Early Riser. Painter-mezzotint.
Harrington, No. 240.
Second state with the clear sun. Very fine impression on Creswick paper. Signed.

This plate won for the artist a gold medal when first exhibited at the Paris Exposition, 1900.

WILLIAM HAMILTON

HAMILTON, WILLIAM

424. The Four Seasons. Stipples. Circular.
Spring and Summer engraved by G. S. and J. G. Facius. Autumn and Winter engraved by J. B. Michel. Brilliant open letter proofs printed in red, with full margins.
From the W. Lawson Collection. (4)

SIMON VISCOUNT NEWHAM HARCOURT

HARCOURT, SIMON VISCOUNT NEWHAM

425. Venus and Cupid. Stipple. About 1800.
Very nicely printed in colors.

FRANCIS HAWARD

Born in London, 1759; died there, 1797.

HAWARD, FRANCIS

426. Mrs. Siddons as the Tragic Muse. Stipple.
After Sir Joshua Reynolds. Fine impression of this famous engraving.

ISIDORE-STANISLAS HELMAN

Born in Lille, 1743; died in Paris, 1806.

HELMAN, ISIDORE-STANISLAS

427. Le Jardinier Galant. Line-engraving. 1778.
Portalis and Beraldi, II, p. 394. No. 1.
After P. A. Baudouin. Superb impression and rare in such fine quality.

LOUIS PIERRE HENRIQUEL-DUPONT

Born in Paris, 1797; died there, 1892. Pupil of P. Guérin and Bervic.

HENRIQUEL-DUPONT, LOUIS PIERRE

428. Mariage Mystique de Ste. Catherine d'Alexandrie. Line-engraving.
Apell, p. 128. No. 6.
After Correggio. Second state. Very brilliant proof before all letters on India paper. Signed by the engraver.

HENRIQUEL-DUPONT, LOUIS PIERRE

429. Peter the Great. Line-engraving.
Apell, p. 129. No. 26.
After Paul Delaroche. First state. Proof before all letters. With autograph dedication by the engraver to his brother-in-law.

CHARLES HOWARD HODGES

Born in England, 1764; died in Amsterdam, 1837.

HODGES, CHARLES HOWARD

430. De Scheeps-Bouwmeester (The ship-builder and his wife). Mezzotint. 1802.
Andresen, I, p. 672. No. 8.
After Rembrandt. First state. Proof with the artists' names in etched letters. Framed.

WENZESLAS HOLLAR

Born at Prague, 1607; died in London, 1677.

HOLLAR, WENZESLAS

431. The Four Seasons (represented by figures to the knee). Painter-etchings.
Garthey. Nos. 606 to 609.
Very fine impressions with large margins. (4)

DANIEL HOPFER

Worked at Augsburg from 1493 until 1536. "Another interesting group of etchers at this period is that of the Hopfers of Augsburg. Daniel Hopfer, who was already working in Augsburg in 1493, was certainly one of the first, if not the earliest, of the German artists to practice etching in our sense of the word. He used it, like many another before him, for ornamenting armour and guns, and the majority of his rough etchings were intended as little more than patterns for the goldsmith or sculptor."—HIND.

HOPFER, DANIEL

432. "HOFFART GET VOR DEM VERDERBEN" (Proverb of Solomon). Etching.
Not mentioned by Bartsch.
FINE IMPRESSION with the plate-number 59.
From the Count Enzenberg and "E. S." Collections.

HOPFER, DANIEL

433. CHRIST ON THE CROSS. Etching.
Bartsch, VIII. No. 12.
FINE IMPRESSION with the plate-number 120.
From the S. Scheikevitch Collection.

HOPFER, DANIEL

434. THE CRUCIFIX. Etching.
Bartsch, VIII. No. 13.
VERY FINE, EARLY IMPRESSION, before the plate was numbered.
From the S. Scheikevitch Collection.

HOPFER, DANIEL

435. THE LAST JUDGMENT. Etching.
Not mentioned by Bartsch.
VERY FINE IMPRESSION.

HOPFER, DANIEL

436. "GIB FRID" (The devil beaten by three old women). Etching.
Bartsch, VIII. No. 71.
FINE, EARLY IMPRESSION before the plate was numbered.
From the W. Bell Scott and H. S. Theobald Collections.

JACOB HOUBRAKEN

Born at Dordrecht, 1698; died at Amsterdam, 1719.

HOUBRAKEN, JACOB

437. Portrait of John Lord Thurlow (Secretary to Oliver Cromwell). Line-engraving.
A. Ver Huell, p. 111. No. 53.
After Cooper. Very fine impression of the first edition with large margins.

HOUBRAKEN, JACOB

438. Count Zinzendorf (Founder of the Moravians). Line-engraving. 1764.
A. Ver Huell. No. 488.
Fine impression on satin. Framed.

RICHARD HOUSTON

Born in Dublin, 1722; died in London, 1775. He was apprenticed to Brooks, and thus became a fellow-pupil with MacArdell, whom at the outset of his career he was considered to rival, if not even to surpass, in spirit and fire. He went to London about the same time as MacArdell, and established himself near Drummond's, at Charing Cross, from which address he issued some of his most successful productions after Rembrandt and others.
"His manner was bold and vigorous when his subjects required such treatment, as in the rugged pictures of Rembrandt."—Alfred Whitman.

HOUSTON, RICHARD

439. Man Holding a Knife. Mezzotint.
C. Smith, II. No. 146.
After Rembrandt. First state. Splendid proof before all letters. Very rare.

HOUSTON, RICHARD

440. An Old Woman Plucking a Fowl. Mezzotint.
C. Smith, II. No. 148.
After Rembrandt. First state. Proof before all letters. Superb impression in perfect condition, with ample margins.
From the Baron Von Lanna Collection.

HOUSTON, RICHARD

441. The Syndics. Mezzotint.
C. Smith, II. No. 149.
After Rembrandt. First state. Proof with the artists' names in scratched letters and before the margin was cleaned. Very fine. Framed.

HENRY HUDSON

(*Mezzotint-Engraver*)

Flourished in 1782-1793.

HUDSON, HENRY

442. Mrs. Curtis
C. Smith, II. No. 1.
After H. Walton. Proof before all letters. Very fine. Framed.

THIRD SESSION

TUESDAY AFTERNOON, APRIL 13, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 443 to 654 inclusive

FRANCOIS ROBERT LEJEUNE INGOUF

Born in Paris, 1747; died there, 1812. Brother of Pierre Charles Ingouf. Pupil of Ingouf.

INGOUF, FRANCOIS ROBERT Lejeune

443. LA PROMENADE DU MATIN—LA PROMENADE DU SOIR. Both line-engravings after I. H. E. 1774.
Portalis and Beraldi, II, p. 456. No. 3.
A FINE PAIR. (2)

PIERRE CHARLES INGOUF

Born in Paris, 1746; died there, 1800. Brother of François Robert Ingouf. Pupil of Flipart.

INGOUF, PIERRE CHARLES

444. VENUS TYING THE WINGS OF LOVE. Line-engraving.
After Mme. Vigée-Le Brun. VERY FINE PROOF with the name of the painter only. In perfect condition.

FRANCOIS JANINET

Born at Paris, 1752; died there, 1813. "He seems to have introduced color-printing into France. His work is almost entirely reproductive, and embraces a multitude of subjects, from landscape and genre to portrait."—HIND.

JANINET, FRANCOIS

445. L'AGRÉABLE NÉGLIGÉ. Color-engraving.
Portalis and Beraldi, II, p. 476. No. 1.
After Baudouin.
"There is a pretty quartet of ovals in square borders imitating marble: the one mentioned above, which is the same subject as Chavillet's line-engraving 'Le léger vêtement' and its pendant, 'L'aimable Paysanne,' after Saint-Quentin; 'La Compagne de Pomone' and 'La Réunion des Plaisirs,' after Le Clerc."—M. C. SALAMAN.

JANINET, FRANCOIS

446. Le Culte Systématique. Color-engraving.
Portalis and Beraldi, II, p. 476. No. 10.
After Caresme. Very fine color-print. Companion to No. 447.

JANINET, FRANCOIS

447. Bacchus Préside à la Fête. Color-engraving.
Portalis and Beraldi, II, p. 476. No. 11.
After Caresme. Of the same quality as the preceding. Companion to No. 446.

JANINET, FRANCOIS

448. L'amour. Color-engraving.
Portalis and Beraldi, II, p. 477. No. 25.
After J. H. Fragonard. Exceedingly fine and rare; with large margin. Companion to No. 449.

"Among Janinet's earlier essays in color-engraving are the two dainty little prints after Honoré Fragonard, done in 1777. They are two of the most highly prized of all color-prints of the period, exceedingly costly, and rare are the occasions when they are purchasable. Of trifling grace in design, they have, with their warm yet delicate tints, that inexpressible mystery of charm which is the very essence of Fragonard, and this, one feels, Janinet must have transferred with magic felicity to his copper-plates."—M. S. Salaman.

JANINET, FRANCOIS

449. La Folie. Color-engraving.
Portalis and Beraldi, II, p. 477. No. 26.
After J. H. Fragonard. Of exactly the same quality as the preceding. Companion to No. 448.

JANINET, FRANCOIS

450. La Confiance Enfantine—La Crainte Enfantine. Color-engraving.
Portalis and Beraldi, II, p. 478. Nos. 29 and 30.
Both after S. Freudeberg. Two very fine color-prints.
(2)

JANINET, FRANCOIS

451. L'Aveu Difficile. Color-engraving. 1787.
Portalis and Beraldi, II, p. 479. No. 39.
After N. Lavreince. Exceedingly fine and very rare.

JANINET, FRANCOIS

452. La Comparaison. Color-engraving. 1786.
Portalis and Beraldi, p. 479. No. 40.
After N. Lavreince. Of the same quality as the preceding.

JANINET, FRANCOIS

453. L'indiscretion. Color-engraving.
Portalis and Beraldi, p. 479. No. 41.
After N. Lavreince. Of the same quality as the preceding.

JANINET, FRANCOIS

454. Ha! le Joli Petit Chien—Le Petit Conseil. Color-engravings.
Portalis and Beraldi, II, pp. 479, 480. Nos. 44 and 45.
Both after N. Lavreince. A beautiful pair of color-prints. (2)

JANINET, FRANCOIS

455. Mademoiselle Du T. (Rosalie Duthé) mistress of the Comte d'Artois. Color-engraving.
Portalis and Beraldi, II, p. 485. No. 124.
After J. A. Lemoine. Superb impression. One of the most graceful and charming portraits of the eighteenth century.
From the O. Humphrey Collection.

"Another lady of the opera, but of less operatic and more piquant interest, perhaps. In this engraving Catherine-Rosalie Girard, whose nom-de-guerre was Duthé, is presented with a charming and characteristic vivacity. We see her in her private life—if anything in her life could be considered private."—M. C. Salaman.

JOHN JONES

Born in London about 1745; died there, 1797. Mezzotint-Engraver.

JONES, JOHN

456. Edmund Burke. Mezzotint.
C. Smith, II. No. 11.
After George Romney. Before the first state described by Smith. Extremely fine proof before all letters, with large margin.

JONES, JOHN

457. Mrs. Charlotte Davenport. Mezzotint.
C. Smith, II. No. 17.
After George Romney. Only one state described. Very fine, early impression before the margin was cleaned. Framed.

JONES, JOHN

458. Lady Hamilton as Emma. Stipple.
After George Romney. Proof before letters. Very fine. Framed.

RICHARD JOSEY

Contemporary English mezzotint-engraver.

JOSEY, RICHARD

459. Portrait of Thomas Carlyle. Mezzotint.
After Whistler. Artists' proof on India paper, signed by both artists. Whistler has signed this proof with his name besides his butterfly.

"The rugged simplicity of Carlyle—a simplicity which his own generation received with so naïve an admiration—is suggested, not only with skill of hand, but with the mental skill that discovers quickly, in presence of a subject, wherein lies the best opportunity for high success in treating it."—Frederick Wedmore.

F. JUKES

JUKES, F.

460. Courtship—Matrimony. Aquatints.
Both after Williams. A very fine pair in colors. Very rare. Framed. (2)

JOSEPH KOHLSCHEIN

Düsseldorf. Second part of the Nineteenth century. Pupil of Jos. Keller.

KOHLSCHEIN, JOSEPH

461. The Holy Family. Line-engraving.
Apell, p. 220. No. 1.
After Ittenbach. First state. Artist's proof on India paper. Framed.

KOHLSCHEIN, JOSEPH

462. St. Cecilia. Line-engraving.
Apell, p. 221. No. 4.
After Raphael. First state. (One of the keys of the instrument lying on the ground is still white.) Remarque proof on India paper. Signed by the engraver. Superb impression. Framed.

CHARLES KNIGHT

Born in London about 1743; died there about 1825.

KNIGHT, CHARLES

463. Lady Hamilton as Bacchante. Stipple.
After George Romney. Very fine open letter proof.

LUDWIG KNAUS

Celebrated German genre painter in the second part of the nineteenth century.

KNAUS, LUDWIG

464. The Baptism
Engraved in mixed manner by J. Ballin.
The Mountebank
Engraved in mixed manner by Paul Girardet. Both fine proofs before all letters on India paper. Framed.
(2)

NICOLAS DE LARMESSIN

Born in Paris, 1684; died there 1755.

LARMESSIN, NICOLAS DE

465. Le Jeu du Pied de Bœuf. Line-engraving.
Portalis and Beraldi, II, p. 534. No. 4.
After N. Lancret. Framed.

LARMESSIN, NICOLAS DE

466. Portrait of Claude Hallé (painter to the King). Line-engraving. 1730.
Portalis and Beraldi, II, p. 535. No. 19.
After Le Gros. Engraved by Larmessin for his reception at the Academy.

JEAN NICOLAS LAUGIER

Born at Toulon, 1785; died, 1875.

LAUGIER, JEAN NICOLAS

467. Pygmalion Amoureux de sa Statue. Line-engraving. 1819.
Andresen, II, p. 21. No. 10.
After Girodet-Trioson. First state. Artist's proof, before the Greek inscription. Framed.

NICOLAS DE LAUNAY

Born in Paris, 1739; died there, 1792. "An expert in the command of light. De Launay was also a singularly even engraver, and one always displaying conscientiousness of treatment combined with great facility of execution. For him difficulties did not exist, as may be realized from an examination of his treatment of many a scene which, at first sight having the appearance of simplicity itself, is really the result of careful and masterly execution."—Ralph Nevill.

LAUNAY, NICOLAS DE

468. L'abus de la Crédulité. Line-engraving.
Portalis and Beraldi, II, p. 545. No. 1.
After E. Aubry. Fine impression before the dedication and the publisher's address. Very rare in this state.

LAUNAY, NICOLAS DE

469. Le Carquois Epuisé. Line-engraving.
Portalis and Beraldi, II, p. 545. No. 3.
After P. A. Baudouin. First state. Proof before the title. Very fine.

LAUNAY, NICOLAS DE

470. Les Soins Tardifs. Line-engraving.
Portalis and Beraldi, II, p. 545. No. 4.
After P. A. Baudouin.

LAUNAY, NICOLAS DE

471. La Gayeté de Silène. Line-engraving.
Portalis and Beraldi, II, p. 545. No. 8.
After N. Bertin. Framed.

LAUNAY, NICOLAS DE

472. Le Chiffre D'amour. Line-engraving.
Portalis and Beraldi, II, p. 246. No. 9.
After J. H. Fragonard. Framed.

LAUNAY, NICOLAS DE

473. Les Hasards Heureux de l'Escarpolette. Line-engraving.
Portalis and Beraldi, I, p. 546. No. 12.
After J. H. Fragonard. Superb impression, but very closely trimmed. Rare. This is one of the two or three most celebrated French line-engravings, of the eighteenth century.

LAUNAY, NICOLAS DE

474. L'éducation Fait Tout. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 13.
After J. H. Fragonard. Proof before the dedication. Very fine and rare.

LAUNAY, NICOLAS DE

475. Le Petit Predicateur. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 14.
After J. H. Fragonard. Very fine, with uncut margin.

LAUNAY, NICOLAS DE

476. L'heureuse Fécondité. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 15.
After J. H. Fragonard. Fine impression in perfect condition. Of the same importance as No. 473.

LAUNAY, NICOLAS DE

477. "Dites donc s'il-vous-plait." Line-engraving.
Portalis and Beraldi, II, p. 246. No. 16.
After J. H. Fragonard. Framed

LAUNAY, NICOLAS DE

478. Les Beignets. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 17.
After J. H. Fragonard. Proof before the dedication. Very fine and rare.

LAUNAY, NICOLAS DE

479. Le Petit Jour. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 18.
After S. Freudeberg. Proof before the dedication and the address. Very fine.

"One of the finest French eighteenth century engravings, always in great request."—Ralph Nevill.

LAUNAY, NICOLAS DE

480. La Complaisance Maternelle. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 19.
After S. Freudeberg.

LAUNAY, NICOLAS DE

481. Le Billet Doux. Line-engraving.
Portalis and Beraldi, II, p. 547. No. 23.
After N. Lavreince. Proof before letters, but with the coat-of-arms. Superb impression of this graceful composition. Framed.

LAUNAY, NICOLAS DE

482. La Consolation de l'Absence. Line-engraving.
Portalis and Beraldi, II, p. 547. No. 24.
After N. Lavreince. Very fine impression on large paper.

"In 'Consolation de l'Absence' we have a technical masterpiece."—G. S. Heiman.

LAUNAY, NICOLAS DE

483. L'heureux Moment. Line-engraving.
Portalis and Beraldi, II, p. 547. No. 25.
After N. Lavreince. Proof with the coat-of-arms and part of the inscription. Very fine. Framed.

LAUNAY, NICOLAS DE

484. Qu'en Dit l'Abbé? Line-engraving.
Portalis and Beraldi, II, p. 547. No. 26.
After N. Lavreince. Slightly defective.

LAUNAY, NICOLAS DE

485. Marche de Silène. Line-engraving.
Portalis and Beraldi, II, p. 548. No. 32.
After P. P. Rubens. Second rate. Proof before the dedication. Very fine and with uncut margin. In perfect condition.

LAUNAY, NICOLAS DE

486. Angélique et Médore. Line-engraving.
Portalis and Beraldi, II, p. 548. No. 32.
After Raoux. Fine impression, in perfect condition. Framed.

ROBERT DE LAUNAY

1754—1814.

LAUNAY, ROBERT DE

487. Le Mariage Conclu, after Borel.
Le Mariage Rompu, after E. Aubry. Both line-engravings.
Portalis and Beraldi, II, p. 555. No. 3. (2)

HANS SEBALD LAUTENSACK

Born at Bamberg, 1524; died in Vienna between 1560 and 1563. Son of Paul Lautensack, a painter in Bamberg. While yet a child his parents settled in Nürnberg, and he lived there during the greater part of his life. From 1558 and until his death he worked in Vienna.

LAUTENSACK, HANS SEBALD

488. VIEW OF A RIVER WITH A CASTLE ON AN ISLAND. Painter-etching. 1553.
Bartsch, IX. No. 39.
A VERY FINE IMPRESSION.
From the Baron Von Lanna Collection.

This is an interesting example of the primitive school of German landscape which was best illustrated by the work of Lautensack and Hirschvogel.

JACQUES-PHILIPPE LEBAS

Born in Paris, 1707; died there, 1783. "It is no exaggeration to say that Le Bas is the most complete incarnation of eighteenth century engraving." (PORTALIS.) Many of the artists of the second half of this century graduated under Le Bas. He was also the tutor of the English artists, Strange and Ryland.

LEBAS, JACQUES-PHILIPPE

489. LEÇON D'AMOUR. Line-engraving.
After J. B. Greuze. Not mentioned by Portalis and Beraldi, nor Andresen. SUPERB PROOF BEFORE ALL LETTERS WITH THE COAT-OF-ARMS.
From the Firmin-Didot Collection.

LEBAS, JACQUES-PHILIPPE

490. THE BATHERS. Line-engraving.
After Poelenburg. Not mentioned by Portalis and Beraldi, nor Andresen. Proof before all letters, but with the coat-of-arms.
From the W. H. Daugherty Collection.

PIERRE ADRIEN LE BEAU

Born, 1748; died, 18—.

LE BEAU, PIERRE ADRIEN

491. Le Lever de la Mariée. Line-engraving.
Portalis and Beraldi, II, pp. 593-594.
After Dugoure. Proof before the title.

ACHILLE DESIRE LEFEVRE

Born in Paris, 1798; died there, 1864. One of the foremost French line-engravers of the Nineteenth century.

LEFEVRE, ACHILLE DESIRE

492. The Immaculate Conception. Line-engraving.
Apell, p. 233. No. 1.
After B. E. Murillo. (Originally painted for the church "Los Venerables" in Seville and hung there. Marshal Soult captured it about 1809. It now hangs in the Louvre.) First state. Proof on India paper with the engraver's name signed on the plate with the point. Superb impression. Framed.
From the W. S. Carter Collection.

LEFEVRE, ACHILLE DESIRE

493. Le Sommeil d'Antiope. Line-engraving.
Apell, p. 234. No. 7.
After Correggio. First state. Artist's proof on India paper. Very fine impression.

LOUIS LE GRAND

Flourished in Paris about 1751—1784.

LE GRAND, LOUIS

494. Le Bon Jour. Stipple.
After Julia Conyers. Nicely printed in colors. Framed.

ALPHONSE LEGROS

"Born at Dijon nearly sixty years ago, Legros has been amongst us since 1863. But it is not English life—or, indeed, any life—that has made him what he is. . . . He has been fed on the Renaissance, and on Rembrandt; but yet the originality of his mind pierces through the form it has pleased him to impose on its expression. He gives to masculine character nobility and dignity."—FREDERICK WEDMORE.

LEGROS, ALPHONSE

495. LE PAYSAGE A LA MER. Painter-etching.
Beraldi. No. 107.
First state, before the plate was reduced in size. MAGNIFICENT IMPRESSION ON JAPANESE PAPER. VERY RARE. Framed.
From the W. S. Carter Collection.

LEGROS, ALPHONSE

496. THE CANAL. Painter-etching.
Beraldi. No. 178.
Fifty proofs only were printed and the plate destroyed. This is No. 7. Framed.

AUGUSTE LEPERE

Born in Paris, 1849.

LEPERE, AUGUSTE

497. RHEIMS CATHEDRAL. Painter-etching.
Signed artist's proof (No. 106) on laid paper. The plate destroyed.

BERNARD LEPICIE

Born in Paris, 1698; died there, 1755.

LEPICIE, BERNARD

498. MADAME CHARLOTTE DESMARES AS THALIA. Line-engraving. 1733.
After C. Coypel. FINE IMPRESSION. Framed.
Portalis and Beraldi, II, p. 665. No. 32.

REVEE ELIZABETH M. LEPICIE

Born, 1714; died in Paris, 1773.

LEPICIE, REVEE ELIZABETH M.

499. La Jeunesse sous les Habillemens de la Décrépitude. (Mme. Coypel, wife of the Painter.) Line-engraving. 1751.
Portalis and Beraldi, II, p. 662.
After Coypel. Fine impression.

PIERRE CHARLES LEVESQUE

Born in Paris, 1727; died there, 1812.

LEVESQUE, PIERRE CHARLES

500. Erigone Vaincue. Line-engraving.
Portalis and Beraldi, II, p. 712
After Deshayes. Superb impression in perfect condition.

JEAN ETIENNE LIOTARD

Born in Geneva, 1702; died in Paris, 1789.

LIOTARD, JEAN ETIENNE

501. Portrait of Himself. Mezzotint.
Andresen, II, p. 63. No. 2.
After his own drawing. Very rare.

GIUSEPPE LONGHI

Born at Monza, 1766; died at Milan, 1831. Succeeded Vangelisti as head of the School of Engraving at Milan.

LONGHI, GIUSEPPE

502. Lo Sposalizio. Line-engraving.
Apell, p. 248. No. 3.
After Raphael. Second state. Proof with four verses in skeleton letters. Very fine and rare. Framed.

LONGHI, GIUSEPPE

503. The Reading Magdalen. Line-engraving.
Apell, p. 249. No. 14.
After Correggio. First state. Proof before letters and before the coat-of-arms, with engraver's name only in very small letters. Splendid impression in perfect condition and extremely rare.

LONGHI, GIUSEPPE

504. Triumph of Galatea. Line-engraving.
Apell, p. 250. No. 18.
After F. Albani. First state. Proof before all letters. Very rare and fine. Framed.

LONGHI, GIUSEPPE

505. "Le Delicie Materne" (Lady Burgersh and Child). Line-engraving. 1823.
Apell, p. 250. No. 22.
After Sir Thomas Lawrence. First state. Proof with the engraver's name only. Very fine. With large margin and the engraver's stamp.

JOSEPH DE LONGUEIL

Born at Givet, 1730; died at Paris, 1792. Pupil of Le Bas, Aliamet and Wille. He carried vignette engraving to a high state of perfection.

LONGUEIL, JOSEPH DE

506. Correction Maternelle. Line-engraving.
Portalis and Beraldi, II. p. 737. No. 1.
After E. Aubry. Proof with only one line of the inscription. Framed.

PIETER LOUW

Born in Amsterdam, 1720; died there about 1800. Mezzotint-Engraver.

LOUW, PIETER

507. A Standard-bearer. Mezzotint.
Andresen, II, p. 89. No. 2.
After Rembrandt. First state. Proof before all letters.
From the Baron Von Lanna Collection.

——— LUCAS

End of the XVIIIth century.

LUCAS, ———

508. L'EXEMPLE DES MÈRES. Line-engraving.
After Jeaurat. Framed.

JOHN LUCAS

Born, 1807; died, 1874. Mezzotint-Engraver.

LUCAS, JOHN

509. LORD CHIEF JUSTICE TINDAL. Mezzotint. 1835.
After a painting by the engraver. First state. SUPERB PROOF BEFORE THE INSCRIPTION. Framed.
From the W. H. Daugherty Collection.

PIERRE MALEUVRE

Born in Paris, 1740; died there, 1803. Pupil of Beauvarlet and Strange.

MALEUVRE, PIERRE

510. L'ENFANT GATÉ. Line-engraving.
Portalis and Beraldi, II, p. 765. No. 3.
After J. B. Greuze. Artist's proof. VERY FINE. Framed.

MALEUVRE, PIERRE

511. LE BOUDOIR. Line-engraving.
Portalis and Beraldi, II, p. 765. No. 5.
After S. Freudeberg.

JOHANN AUGUST EDWARD MANDEL

Born at Berlin, 1810; died there, 1882. The last of the great line-engravers. His saying, "when I die there will be no more," has come true.

MANDEL, JOHANN AUGUST EDWARD

512. MADONNA DELLA SEDIA. Line-engraving.
Apell, p. 258. No. 3
After Raphael. Second state. Artist's proof on India paper, with the engraver's name only in traced letters. VERY FINE.

MANDEL, JOHANN AUGUST EDWARD

513. Madonna Panshanger. Line-engraving.
Apell, p. 258. No. 4.
After Raphael. First state. Remarque proof on India paper signed by the engraver. Extremely fine and rare.

MANDEL, JOHANN AUGUST EDWARD

514. La Bella di Tiziano. Line-engraving.
Apell, p. 259. No. 21.
After Titian. First state. Remarque proof on India paper. Very beautiful impression.

ANDREA MANTEGNA

Born at Vincenza, 1431; died at Mantua, 1506. In his work for the first time engraving became monumental, and it is probable that he had a great effect upon Dürer. Mantegna's engravings remained the model for all subsequent artists in upper Italy until the time of Marcantonio Raimondi; that is to say, until the influence of the German school, and especially of Dürer's technique, gave to the development of engraving in Italy a new direction.

MANTEGNA, ANDREA

515. The Entombment. Painter-engraving.
Bartsch, XIII. No. 3.
From the Denfer-Dumesnil Collection.

"Cette estampe, dont Vasari fait mention, est une des plus parfaites de l'œuvre d'André Mantegna, tant pour le dessein que pour les expressions et la gravure."—Bartsch.

MANTEGNA, ANDREA

516. Christ Descending Into Limbo. Painter-engraving.
Bartsch, XIII. No. 5.
A fine impression of this rare print.

MANTEGNA, ANDREA

517. The Risen Christ Between St. Andrew and St. Longinus. Painter-engraving.
Bartsch, XIII. No. 6.
From the F. Bullard Collection.

MANTEGNA, ANDREA

518. The Virgin and Child. Painter-engraving.
Bartsch, XIII. No. 8.
Second state. Beautiful impression, with the halo. In brown ink. Owing to weak spots and tears, the print is mounted. Exceedingly rare.

MANTEGNA, ANDREA

519. The Virgin in a Grotto. Painter-engraving.
Bartsch. XIII. No. 9.
Of the greatest rarity.
From the W. Esdaile, R. S. Holford and F. Bullard Collections.

MANTEGNA, ANDREA

520. Triumph of Cæsar: The Senators. Painter-engraving.
Bartsch, XIII. No. 11.
Early impression printed in brown ink.

MANTEGNA, ANDREA

521. Triumph of Cæsar: Soldiers Carrying Trophies. Painter-engraving.
Bartsch, XIII. No. 14.
Early impression printed in brown ink. Impressions of this plate, with the column to the right still upon them are exceedingly rare.

"Dans deux exemplaires du Cabinet de Berlin, la colonne indiquée par Bartsch, à droite, manque."—Passavant.

MANTEGNA, ANDREA

522. Hercules and Antaeus. Painter-engraving.
Bartsch, XIII. No. 16.
From the F. Bullard Collection.

MANTEGNA, ANDREA

523. Battle of Sea-Gods. Painter-engraving.
Bartsch, XIII. No. 18.
Left portion of the frieze. A fine impression on brownish paper printed in black ink, and showing the platemark. In a few places cleverly restored.
From the Sir Joshua Reynolds and J. S. Morgan Collections.

MANTEGNA, ANDREA

524. The Bacchanal with a Vat. Painter-engraving.
Bartsch, XIII. No. 19.
Early impression of great beauty. About 1½ ins. of the upper part have been cut off, but very cleverly restored.
From the Brentano-Birkenstock and J. S. Morgan Collections.

MANTEGNA, ANDREA

525. Bacchanal with Silenus. Painter-engraving.
Bartsch, XIII. No. 20.
A very early impression in greenish ink, which appears only on impressions of the earliest issue. Exceedingly rare.

GIUSEPPE FILIPPO LIBERATI MARCHI

Born in Rome about 1735; died in London, 1808.

MARCHI, GIUSEPPE FILIPPO LIBERATI

526. Miss Cholmondeley. Mezzotint.
C. Smith.
After Sir Joshua Reynolds. First state. Proof with the artists' names only in scratched letters. Large margin.

R. S. MARCUARD

1751—1792. Pupil of Bartolozzi.

MARCUARD, R. S.

527. The Fortune Teller. Stipple.
After Sanders. Nicely printed in colors. Framed.

PIERRE ANTOINE MARTINI

1739—1800.

MARTINI, PIERRE ANTOINE

528. Les Aveux Sincères, ou les Accords de Mariage. After Quéverdo.
La Toilette de la Mariée. After Le Brun. Line-engravings.
Portalis and Beraldi, III, p. 32. No. 6. (2)

MARTINO DA UDINE (Called Pellegrino de San Daniele)

Flourished in Northern Italy (Ferrara?) about 1500—1510. In the special character of his technique (the completion of a skeleton lineal design by close graver flicks) Giulio Campagnola finds his closest imitator in this engraver.

MARTINO DA UDINE (Called Pellegrino de San Daniele)

529. THE ENTOMBMENT. Painter-engraving.
Bartsch, XIII, p. 361. Passavant, V, p. 142.
One of the rarest Italian prints of the Fifteenth Century. There is an earlier state before the dotted shading, but this one, described here, is much the finest state. Prof. Max Lehrs (the greatest Fifteenth Century expert in Europe) was very enthusiastic about this print. VERY FINE IMPRESSION, IN PERFECT CONDITION.
From the H. S. Theobald Collection.

JAMES MASON

Born in London, 1710; died there, 1780.

MASON, JAMES

530. THE LANDING OF ÆNEAS. Line-engraving. 1772.
Andresen, II, p. 131. No. 1.
After Claude Lorrain. Proof with the coat-of-arms and the inscription in scratched letters. Framed.
From the W. H. Daugherty Collection.

JEAN MASSARD

Born at Belesme, 1740; died in Paris, 1822.
"Massard's fame rests chiefly on his engravings after Greuze, although he also engraved 'Le Lever' after Baudouin, a work of considerable charm, but by no means among the best of Baudouin's productions."—LAWRENCE AND DIGHTON.

MASSARD, JEAN

531. LE LEVER. Line-engraving.
Portalis and Beraldi, III, p. 53. No. 1.
After P. H. Baudouin.

"Charmante composition, formant pendant avec 'La Toilette' gravée par Ponce."—PORTALIS AND BERALDI.

MASSARD, JEAN

532. Erigone. Line-engraving.
Apell, p. 271. No. 13.
After W. Mieris. First state. Artist's proof with the coat-of-arms. Superb impression and in perfect contion.

MASSARD, JEAN

533. La Cruche Cassée. Line-engraving.
Portalis and Beraldi, III, p. 54, No. 3. Apell, p. 272, No. 21.
After J. B. Greuze. First state. Proof with the artists' names in script only. Very fine and very rare.

JEAN BAPTISTE RAPHAEL URBAIN MASSARD

Born in Paris, 1775; died there, 1849. Pupil of his father, Jean-Baptiste Massard.

MASSARD, JEAN BAPTISTE RAPHAEL URBAIN

534. Apollo and the Muses. Line-engraving.
Apell, p. 273. No. 8.
After Giulio Romano. First state. Proof with the coat-of-arms and with the artists' names, on India paper. Very fine. Framed.

MASSARD, JEAN BAPTISTE RAPHAEL URBAIN

535. Homer. Line-engraving. 1816.
Apell, p. 273. No. 14.
After F. Gérard. Third state. Open letter proof. Very fine. Framed.

MASSARD, JEAN BAPTISTE RAPHAEL URBAIN

536. Madame Le Brun and Child. Line-engraving.
Not mentioned by Apell.
After her own painting. Remarque proof on India paper, signed by the engraver. Very fine.

ANTOINE MASSON

Born at Louvry, near Orléans, 1636; died in Paris, 1700. One of the most eminent portrait-engravers.

MASSON, ANTOINE

537. Guillaume de Brisacier ("The grey-haired man"). Line-engraving.
Robert Dumesnil, II. No. 15.
After Nicholas Mignard. First state. Proof before the name and titles of the personage. One of the masterpieces of the engraver and very rare in this state. Framed.

"Masson's undoubted masterpiece, . . . from an artistic as well as a technical standpoint, is his beautiful portrait of the Queen's Secretary, Brisacier, called the *Grey-haired Man*, a masterpiece of engraving and a worthy companion to Nanteuil's 'Pompone' and Edelinck's 'Philippe de Champaigne.' "—W. O. Chapin.

MASSON, ANTOINE

538. Henri de Lorraine, Comte d'Harcourt (also known as "Le Cadet à la perle"). Line-engraving.
Robert Dumesnil, II. No. 34.
Second state. A very early impression, the graver trials or slips in the left upper margin, forming the number "4" are very strong. One of the enrgaver's most powerful plates. Framed.

MASTER B. OF THE DIE

"An artist of great individuality is the Master with the Die, who worked in Rome about the period 1522 to 1533. . . . whose name has been determined by recent research to be Benedetto Verino. He is also a follower of Marcantonio in regard to technique, but adopts the style of the master's early Roman period, showing a preference for compositions of the Raphael school."—Lippman.

MASTER B. OF THE DIE

539. The Sacrifice to Priapus. Engraving.
Bartsch, XV. No. 27.
First state. Fine impression before the retouch and Thomassin's address.

MASTER B. OF THE DIE

540. The Tapestries of the Pope. Engravings.
Bartsch, XV. Nos. 32-35.
After Raphael. Good old impressions, No. 35 being a very rare impression before the inscriptions and Lafrery's address.

MASTER B. OF THE DIE

541. The Triumph of Cupid. Engraving.
Bartsch, XV. No. 37.
First state. Extremely fine impression before Lafrery's address. Very rare.

MASTER B. OF THE DIE

542. Venus Commanding Psyche to Draw Water at the Fountain Guarded by Dragons. Engraving.
Bartsch, XV. No. 71.
From the set of 32 plates—"Fable of Psyche" after Raphael. Fine impression in brownish ink.

MASTER B. M.

Flourished along the upper Rhine about 1485. Worked in the manner of Schœngauer.

MASTER B. M.

543. Judgment of Solomon. Engraving.
Nagler, Monogrammisten. No. 1957.
Of the greatest rarity. Framed.
From the Robert Dumesnil, Gonse, Mme. de Legnerio, and A. Artaria Collections.

MASTER I. B.

(*One of the "Little Masters."*)

German master; flourished 1525-1530. Possibly Georg Pencz (Jörg Benz).

MASTER I. B.

544. Children Gathering Grapes. Engraving. 1529.
Bartsch, VIII. No. 35.
Probably after a design by Raphael. Very fine.

MASTER I. B.

545. A Woman and a Bagpiper. Painter-engraving.
Bartsch, VIII. No. 36.
Superb impression.

MASTER I. B. WITH THE BIRD

(*Called by Zani,—Giovanni Battista del Porto*)

Flourished about 1500.

MASTER I. B. WITH THE BIRD

546. Leda and Her Children. Painter-engraving.
Bartsch, XIII. No. 3.
Very rare.
From the J. Reiss Collection.

MASTER I. B. WITH THE BIRD

547. Rome Seated on Her Trophies. Painter-engraving.
Bartsch, XIII. No. —. Passavant, V, p. 150. No. 7.
Of the greatest rarity and mentioned by Willshire as one of the great acquisitions of the British Museum in 1875.

MASTER L. CZ.

Flourished about 1490 in Upper Germany. An engraver of much greater originality, who also to some extent shows the influence of Schœngauer, is the master known by his signature., L. CZ. There are elements in his work, *e. g.*, the landscape and architecture, which point to the Netherlands, and it seems attractive to regard the 'z' of his monogram as the Dutch ending 'zoon,' but on the whole, evidence inclines to locate him in Upper Germany.

MASTER L. CZ.

548. The Flight Into Egypt. Painter-engraving.
Passavant, II. No. 289.
Excessively rare. The only other impressions known are in the Vienna and Berlin Museums and one which was in the Baron Von Lanna Collection at Prague.
From the Henry Huth Collection.

MASTER L. CZ.

549. Christ Entering Jerusalem. Painter-engraving.
Very fine and excessively rare.
From the W. B. Scott and H. S. Theobald Collections.

This is a primitive engraving of the very first importance from every point of view, beauty of the design and the impression, perfect condition and extreme rarity.

THE MASTER OF THE CRAB OR CRAYFISH

Flourished in the Netherlands about the Sixteenth century. Closely dependent on the style of Quentin Matsys, and influenced in some degree by Lucas Van Leyden (note the long forms in the "Execution of the Baptist") stands the engraver who uses a Crayfish as his signature. He has been identified with a certain Frans Crabbe (or Crabeth) of Mechlin, but the hypothesis is a mere conjecture. He varies the lineal system of his predecessors by a very liberal use of dotted work(*e. g.,* Death of Lucretia) and also combines with his engravings a delicately etched line.

THE MASTER OF THE CRAB OR CRAYFISH

550. The Death of Lucretia. Painter-engraving.
Bartsch, VII. No. 23.
Extremely rare. Duplicate from the British Museum.

MASTER OF THE RAT-TRAP

(*Also called, Nadat*)

"Such is the name usually given to the author of two prints which bear as a sort of signature a rat-trap and two syllables, Na Dat. . . . It seems probable that these syllables and the rat-trap formed some sort of cryptogram to which the clue has not yet been discovered. . . . . We are also in ignorance as to the signification of the letters T. N. engraved on a stone in the print called *The Two Armies.*"—Bartsch.

MASTER OF THE RAT-TRAP

551. The Two Armies
Bartsch, XIII. No. 2.
First state. Fine impression. Before Salamanca's address.
From the Angiolini Collection.

"This battle has been called that of Charles the Bold, but it is more probably that of Fornove on the Sporzano in the Duchy of Parma gained by Charles VIII in 1495 against the confederated forces composed of the troops of the Papal domains, those of Naples, Spain and Urbino."—Cumberland.

MASTER OF THE TAROCCHI CARDS

MASTER OF THE TAROCCHI CARDS

552. A Set of Fifty Engravings Known as "The Tarocchi Cards."

Bartsch, Vol. XIII. Nos. 18-67.

An exceedingly fine and almost even set, perhaps the only one of such quality in a private collection.

Usually only single prints appear in the market.

From the Durazzo, Theodore Irwin and J. S. Morgan Collections.

The authorities have established beyond doubt that these fifty most interesting early prints have nothing to do with playing cards, although they were previously generally considered to be such. This was due to the fact that some of the motives found here were repeatedly used for characters of early Italian cards. They seem to be an emblematical work, analyzing in symbolical representations the Cosmos in general; illustrating its social aesthetic, scientific, moral, astrological and transcendental elements.

The set consists of five different series, each one marked by a letter of the alphabet. The first of these series illustrates the different stations in life of man, from beggar to Pope. The second group shows Apollo and the Muses; the third, the liberal arts and sciences; the fourth, the three Genii of Light (Sun), Time and Universe (World-Cosmico), and the seven virtues. The last group illustrates the seven planets, the angels of the eighth and ninth Spheres and the Empyrean Sphere (Prima Causa).

With four exceptions the quality of print and paper of the prints shown here is the same, therefore special mention is made only when a difference occurs. The paper is yellowish, thin, but strong, and shows in many instances the watermark of a pair of scissors. Most impressions have wide margin, the ink is grey, slightly greenish. The impressions are before any retouches, but in most cases from plates used so much that the fine shading only appears weakly. The set is from the Durazzo Collection, in the original case. It is described in the catalogue of the Durazzo Sale, Stuttgart, 1872: "Complete, in richly decorated leather case, suberb impressions with margin, of the most beautiful preservation, extremely rare."

FIRST GROUP E (S) 1-10.

The Beggar (Misero I)

Early, but somewhat worn impression, in grey ink, on thin paper, damaged in lower part so that the letter E is hardly visible, the number "1" not at all. Margin restored to the size of that of the rest of the set.

The Servant (Fameio II) S. 2

Beautiful impression of the only print of the S series, shown here. The four nail-holes to fasten the plate, which appear on the borders of all the prints of the E set, do not appear here. The composition is in the reverse of the same in the other set and differs from that in various points, but exceeds it in beauty and dignity. The treatment shows, however, the coarser work, the fine hatchings go in places beyond the outline of the design.

[No. 552—*Continued*]

The Artisan (Artixan III) E. 3.
The Merchant (Merchadante IIII) E. 4.
The Gentleman (Zintilomo V) E. 5.
The Knight (Chavalier VI) E. 6.
The Doge (Doxe VII)E. 7
The fact that this rank is represented here, probably instead of: "The Duke," shows that the engravings are from the hand of a Venetian artist.
The King (Re VIII) E. 8
The Emperor (Imperator VIIII) E. 9
The Pope (Papa X) E. 10

SECOND GROUP: APOLLO AND THE MUSES.

Calliope (Caliope XI) D. 11
Urania (Urania XII) D. 12
Terpsichore (Terpsicore XIII) D. 13
Erato (Erato XIIII) D 14
Polyhymnia (Polimnia XV) D. 15
Thalia (Talia XVI) D. 16
Melpomene (Melpomene XVII) D. 17
Euterpe (Evterpe XVIII) D. 18
Clio (Clio XVIIII) D. 19
Apollo (Apollo XX) D. 20

THIRD GROUP: ARTS AND SCIENCES.

Grammar (Grammatica XXI) C. 21
Logic (Loica XXII) C. 22
Rhetoric (Rhetorica XXIII) C. 23
Geometry (Geometria XXIV) C. 24
The C. in the title is engraved as a correction over the lower part of an E.
Arithmetic (Arithmeticha XXV) C. 25
Music (Musicha XXVI) C. 26
Poetry (Poesia XXVII) C. 27
Philosophy (Philosofia XXVIII) C. 28
Astronomy (Astrologia XXVIIII) C. 29
Theology (Theologia XXX) C. 30

FOURTH GROUP: GENII AND VIRTUES.

Genius of the Sun (Iliaco XXXI) B. 31
Genius of Time (Chronico XXXII) B. 32.
Genius of the World (Cosmico XXXIII) B. 33
Temperance (Temperancia XXXIIII) B. 34
Prudence (Prvdencia XXXV) B. 35
Fortitude (Forteza XXXVI) B. 36
Stronger impression, with more tone than the majority, the margin is more narrow, too, than that of the rest.
Justice (Jvsticia XXXVII) B. 37
Charity (XXXVIII) B. 38
Hope (Speranza XXXVIIII) B. 39
Faith (Fede XXXX) B. 40

[No. 552—*Continued*]

FIFTH GROUP: PLANETS AND SPHERES.

Moon (Luna XXXXI) A. 41
Impression of the same tone, quality and margin as B. 36.
Mercury (Mercvrio XXXXII) A. 42
Venus (Venus XXXXIII) A. 43
Sun (Sol XXXXIIII) A. 44
Mars (Marte XXXXV) A. 45
Jupiter (Jvpiter XXXXVI) A. 46
Saturn (Satvrno XXXXVII) A. 47
The Angel of the Eighth Sphere or Sphere of the Fixed Stars (Octava Spera XXXXVIII) A. 48
The Angel of the Ninth Shpere (Primo Mobile XXXXVIIII)
The Empyrean Sphere or First Cause (Prima Cavsa XXXXX) A. 50

The Universe represented in a mathematical figure. In the centre are the four elements in concentric circles. Round these are the nine spheres of the planets, the fixed stars, and the Primum Mobile, while the whole is enclosed in the three-fold Sphere of the Empyrean, which is itself enringed with rays. Strong impression, apparently earlier than the rest; no margin. —R. Ederheimer.

JEAN MATHIEU

Born in Paris, 1749; died in Fontainebleau, 1815. Pupil of de Longeuil.

MATHIEU, JEAN

553. Le Serment d'Amour. Line-engraving.
Portalis and Beraldi, III, p. 69.
After J. H. Fragonard. Fine impression in perfect condition.
Companion to No. 554.

MATHIEU, JEAN

554. La Bonne Mère. Line-engraving.
Portalis and Beraldi, III, p. 69.
After J. H. Fragonard. Superb impression before the inscription in the lower margin was entirely changed.
Companion to No. 553.

"In addition to his fine work on the Molière and the Rousseau should be named his admirable interpretations of Fragonard's 'La bonne Mère,' etc."—Lady Dilke.

CORNELIS MATSYS (MET)

Born in Antwerp about 1510; died, 1560. Fourth son of Quentin Matsys. "In the Dresden Gallery there is a red chalk drawing by him of 'Lot and His Daughters.' The figures have much elegance and refinement, betraying a master who had visited Italy without leaving his own Flemish manner behind him there."—BRYAN.

MATSYS (MET), CORNELIS

555. ST. LUKE PAINTING THE VIRGIN. Painter-engraving.
Undescribed by Bartsch.
From the Baron Von Lanna Collection.

MATSYS (MET), CORNELIS

556. THE BATTLE. Painter-engraving.
Undescribed by Bartsch. Possibly Passavant, III. No. 77.
From the Josef Camesina de Ponal Collection and also from another not mentioned by Fagan.

MATSYS (MET), CORNELIS

557. THE HUNCH-BACK DANCERS. Painter-engravings.
Bartsch, IX. Nos. 8, 10 and 14. (3)

JAMES McARDELL

Born in Dublin, 1729; died in London, 1765. Pupil of John Brooks, with whom he came to London about 1747.

McARDELL, JAMES

558. MARY, DUCHESS OF ANCASTER. Mezzotint.
C. Smith, II. No. 1.
After Thomas Hudson. First state. Proof before the inscription and before the margin was cleaned. VERY FINE. Framed.

McARDELL, JAMES

559. MARIA, COUNTESS OF COVENTRY. Mezzotint.
C. Smith, II. No. 48.
After G. Hamilton. First state. Fine proof before the plate was cut down. ONLY FIVE IMPRESSIONS KNOWN IN THIS STATE. Framed.

Eldest daughter of John Cunning, County Roscommon. Married, 1752, the sixth Eearl of Coventry.

McARDELL, JAMES

560. Lady Fenhoulet (Anne Day). Mezzotint.
C. Smith, II. No. 53.
After Sir Joshua Reynolds. First state. Proof before all letters with margin. Very fine.

McARDELL, JAMES

561. Rachel, Countess of Southampton. Mezzotint.
Smith, II. No. 168.
After Van Dyck. Second state. Superb impression, before the inscription was erased and re-engraved. Framed.

From the W. S. Carter Collection.

Daughter of Daniel de Massey, Baron de Rounigny, and not improbably in the suite of Henrietta Maria; married Thomas Wriothesley, fourth Earl of Southampton, who was an adherent of Charles I, and was made Lord Treasurer at the Restoration. Granger states that she is said to have been mad; but she certainly must have been very handsome.

McARDELL, JAMES

562. Mrs. Woffington. Mezzotint.

Distinguished actress and charming woman. Born in Dublin, 1719; died, 1760.

C. Smith, II. No. 188.
After A. Pond. Only one state known. Superb impression. Framed.

From the Royal Collection at Windsor Castle.

McARDELL, JAMES

563. Tobit and the Angel. Mezzotint.
Andresen, I, p. 34. No. 2.
After Rembrandt. First state. Proof before all letters. The blank space at the bottom not yet perfectly cleaned. Superb impression, of the finest quality. Framed.

From the W. S. Carter Collection.

McARDELL, JAMES

564. TIME CLIPPING THE WINGS OF LOVE. Mezzotint.
Andresen, I, p. 34. No. 6.
After Van Dyck. First state. Proof before all letters. Framed.
From the W. S. Carter Collection.

ROBERT MITCHELL MEADOWS

Flourished in England, about 1780-1810.

MEADOWS, ROBERT MITCHELL

565. ATTENTION—INATTENTION. Stipples.
Both after John Raphael Smith. Two attractive engravings, nicely printed in colors. Framed. (2)

CLAUDE MELLAN

Born at Abbeville, 1598; died in Paris, 1688.

MELLAN, CLAUDE

566. THE SUDARIUM OF ST. VERONICA. Line-engraving.
Montaiglon. No. 25.
Early impression, before the break in the plate.

MELLAN, CLAUDE

567. ST. PETER NOLASQUE. Line-engraving. 1627.
Montaiglon. No. 90.
EXTREMELY FINE, EARLY IMPRESSION, POSSIBLY UNIQUE IN THIS STATE. Not in the print room of the British Museum.

PAOLO MERCURJ

Born in Rome, 1804; died in Bucharest, 1884.

MERCURJ, PAOLO

568. SAINT AMELIA, QUEEN OF HUNGARY. Line-engraving.
Apell, p. 277. No. 1.
After Paul Delaroche. First state. Proof before all letters on India paper. Framed.
From the W. S. Carter Collection.

CHARLES MERYON

Born in Paris, 1821; died there, 1868. "Méryon was one of the greatest and most original artists who have ever appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever."—P. G. Hamerton.

MERYON, CHARLES

569. Le Stryge. Painter-etching.
Wedmore. No. 7.
First state of (four). Very fine proof before the verses were burnished out; on greenish paper. Framed.

MERYON, CHARLES

570. Le Petit Pont. Painter-etching.
Wedmore. No. 8.
Second state. Exceedingly fine proof on greenish paper. Framed.

MERYON, CHARLES

571. L'arche du Pont Notre Dame. Painter-etching.
Wedmore. No. 9.
First state. Very fine proof on greenish paper. Framed.

MERYON, CHARLES

572. La Galerie de Notre Dame. Painter-etching.
Wedmore. No. 10.
First state. Very fine proof on greenish paper. Framed.

MERYON, CHARLES

573. Rue des Mauvais Garçons. Painter-etching.
Wedmore. No. 11.
Second state. Fine impression. Framed.
From the Tracy Dows Collection.

MERYON, CHARLES

574. La Tour de l'Horloge. Painter-etching.
Wedmore. No. 12.
First state (of four). Very fine proof on greenish paper. Framed.

MERYON, CHARLES

575. Tourelle, Rue de la Tixeranderie. Painter-etching.
Wedmore. No. 13.
Very fine proof on greenish paper. Framed.

MERYON, CHARLES

576. St. Etienne-du-Mont. Painter-etching.
Wedmore. No. 14.
Very fine proof on greenish paper. Framed.

MERYON, CHARLES

577. La Pompe de Notre Dame. Painter-etching.
Wedmore. No. 15.
Very fine proof on greenish paper. Framed.

MERYON, CHARLES

578. Le Pont Neuf. Painter-etching.
Wedmore. No. 17.
Very fine proof, on Dutch paper. Framed.

MERYON, CHARLES

579. Le Pont au Change. Painter-etching.
Wedmore. No. 18.
First state (of four). Very fine proof on greenish paper. Framed.

MERYON, CHARLES

580. La Morgue. Painter-etching.
Wedmore. No. 20.
Second state. Very fine proof.
From the J. F. Gigoux Collection.

MERYON, CHARLES

581. L'Abside de Notre Dame de Paris. Painter-etching.
Wedmore. No. 22.
Second state. Very fine proof, with "*C. Méryon del. sculp.* mdccccliv" in the left corner, and "*Imp. Rue*

[No. 581—*Continued*]

Neuve St. Etienne-du-Mont, 26" in the right. Before the houses in the distance to the right were worked upon and made more definite. Framed.

"The 'Abside' is accounted the masterpiece of Méryon, in right of its solemn and austere beauty. A rich and delicate impression of this print is, then, the crown of any Méryon collection. It must be obtained in a state before the dainty detail of the apse of the cathedral, and the yet daintier and more magically delicate workmanship of its roof, in soft and radiant light, have suffered deterioration through wear."—Frederick Wedmore.

MERYON, CHARLES

582. Rue des Chantres. Painter-etching.
Wedmore. No. 25.
First state; proof on thin Japanese paper. Extremely rare.
From the Tracy Dows Collection.

"At the street's end, a white house and a spire which Monsieur Viollet le Duc added to Notre-Dame."—Wedmore.

MERYON, CHARLES

583. Entrée du Couvent des Capucins François à Athènes. Painter-etching.
Wedmore. No. 32.
Superb proof on laid paper, the state before its publication in Count Léon de Laborde's "Athènes au XVme, XVIme, et XVIIme Siecles"—a book that is itself now scarce.

From the Tracy Dows Collection.

MERYON, CHARLES

584. La Rue des Toiles, à Bourges. Painter-etching.
Wedmore. No. 35.
Trial proof, before the first finished state, with the date on the chimney. Superb impression on dark Japanese paper.

From the Tracy Dows Collection.

"Mr. Macgeorge and I have practically finished trial proofs, with the date in the chimney '1853.'"—Wedmore. This plate has been coarsely copied.

MERYON, CHARLES

585. Portrait of Charles Méryon (by Felix Bracquemond). Painter-etching.
Delteil. No. 17a.
Second state; proof on Japanese paper.
From the Philip Burty Collection.

MERYON, CHARLES

586. Portrait of Charles Méryon. Etching. (From Life by Felix Bracquemond.)
Beraldi. No. 77.
The very rare original. Only ten impressions are known to be in existence. There is a very deceiving counterfeit of this plate.
From the Blanchard Randall Collection.

HENRY MEYER

Born in London, 1782(?); died there, 1847.

MEYER, HENRY

587. Psyche (Mrs. Paget). Stipple.
After John Hoppner. Beautifully printed in colors. Framed.

MEYER, HENRY

588. Lady Hamilton as Nature. Stipple.
After George Romney. Beautiful proof in dark brown, with one line of inscription. Framed.

MEYER, HENRY

589. Emma, Lady Kenyon. Mezzotint.
After John Hoppner. Proof before all letters. This is a private plate, and nearly all the impressions are in the possession of Lord Kenyon; they can be obtained only if a member of the family parts with his, or her, impression. Only a very few impressions before all letters were taken.

SIMON CHARLES MIGER

Born in Paris, 1736; died there, 1820.

MIGER, SIMON CHARLES

590. HERCULES AND OMPHALE. Line-engraving. 1783.
Portalis and Beraldi, III, p. 100. No. 2.
After Dumont le Romain. VERY FINE EARLY IMPRESSION, IN PERFECT CONDITION.

JEAN FRANCOIS MILLET

Born, 1814; died at Barbizon, 1875.

MILLET, JEAN FRANCOIS

591. THE SOWER. Lithograph.
Delteil. No. 22.
VERY FINE IMPRESSION. The stone is ground down. This lithograph, executed in 1851, was done for "L'Artiste," but that Journal never published it. Framed.

GIROLAMO MOCETTO

Born in Verona about 1458; died in Venice about 1531. Quite Venetian in character and much influenced by Giovanni Bellini. His technique was modelled on Mantegna's.

MOCETTO, GIROLAMO

592. JUDITH WITH THE HEAD OF HOLOFERNES
Bartsch, XIII. No. 1.
Duplicate from the British Museum.

"The 'Judith' in particular is executed with a firmness of hand almost architectural; and it is only just to recognize in it the chef-d'œuvre of the engraver and one of the noblest productions of the art of engraving in the Fifteenth century."—DELABORDE.

MOCETTO, GIROLAMO

593. THE CALUMNY OF APELLES. Engraving.
Bartsch, XIII. 113. 10. (Anon.) Hind. 464. 9.
After a drawing by Mantegna, preserved in the British Museum. First state (of four) described by Hind. MAGNIFICENT IMPRESSION BEFORE THE SCRATCHES ON THE

[No. 593—*Continued*]

PLATE. In perfect condition aside from a few repairs of tears and crease running through the centre of the print.

From the R. S. Holford and J. S. Morgan Collections.

BENEDETTO MONTAGNA

Worked in Vicenza between the years 1500 and 1540.

MONTAGNA, BENEDETTO

594. MAN WITH AN ARROW. Painter-engraving.
Bartsch, XIII. No. 33.
Second state. BRILLIANT IMPRESSION, with a hill added on the background low down to the left. VERY RARE.
From the Sir Joshua Reynolds, John Tetlow and J. S. Morgan Collections.

RAPHAEL MORGHEN

Born in Florence, 1758; died there, 1833. "Probably no engraver has had so large a following as Raphael Morghen. This is partly due to his soft and captivating style and partly to his excellent judgment in the choice of subjects. Morghen has preserved to the world the almost extinct glories of Leonardo da Vinci's *Last Supper* in a plate which alone would have made the reputation of any engraver."—FREDERICK KEPPEL.

MORGHEN, RAPHAEL

595. THE HOLY FAMILY REPOSING. Line-engraving.
Apell, p. 289. No. 3.
After N. Poussin. (Palazzo Rospigliosi.) Second state. SUPERB PROOF WITH THE COAT-OF-ARMS, AND ONE LINE OF THE INSCRIPTION IN SCRIPT. Framed.
From the W. H. Daugherty Collection.

MORGHEN, RAPHAEL

596. "PARCE SOMNUM RUMPERE." Line-engraving.
Apell, p. 289. No. 5.
After Titian. First state. BRILLIANT PROOF BEFORE ALL LETTERS. EXTREMELY RARE.

"The engraving on the fleshes, in this and the next state, present a brilliant example of the engraver's art."—HALSEY.

MORGHEN, RAPHAEL

597. The Transfiguration. Line-engraving.
Apell, p. 291. No. 20.
After Raphael. Second state. Open letter proof. Very fine and rare. Framed.

MORGHEN, RAPHAEL

598. The Last Supper. Line-engraving.
Apell, p. 291. No. 21.
After Leonardo da Vinci. First state (of six). Remarque proof. One plate on the table is still without shading. In the lower margin the coat-of-arms, but no inscriptions whatsoever. Extremely fine and excessively rare. There are eleven impressions only of this state. A superb proof, but unfortunately it has a slight tear in the lower right hand margin; this, however, does not extend into the engraved surface. Framed.

"As to Morghen's plate, its consummate skill, technical judgment, delicate treatment and artistic merit combine to make it his masterpiece—with, possibly, the exception of his second plate of the *Transfiguration*—and it is very doubtful if any other engraver has ever produced its equal."—Halsey.

MORGHEN, RAPHAEL

599. Aurora, with Apollo and the Hours. Line-engraving.
Apell, p. 293. No. 32.
After Guido Reni. Second state. Proof before the inscription except the artists' names and "Romæ" in shaded and engraved script. Very fine. Framed.

MORGHEN, RAPHAEL

600. The Hunting Feast of Diana. Line-engraving.
Apell, p. 293. No. 33.
After Domenichino. First state. Proof before all letters. Extremely fine. Framed.

MORGHEN, RAPHAEL

601. The Three Ages. Line-engraving.
Apell. p. 294. No. 46.
After F. Gérard. First state. Artist's proof. Framed.

MORGHEN, RAPHAEL

602. Portrait of Leonardo da Vinci. Line-engraving.
Apell, p. 301. No. 142.
After his own painting. Third state. Superb open letter proof.

JEAN MORIN

Born in Paris about 1590; died there, 1650. Morin started his career as a painter, but afterward took to engraving. He studied at first under Philippe de Champaigne, after whom many of his plates were engraved. His plates are done in a mixed style, partly etching and partly burin work, using the dotted manner for the flesh.

MORIN, JEAN

603. Portrait of Anne of Austria. Engraving.
Robert Dumesnil, II. No. 40.
Only one state mentioned. Fine impression with margin on paper with the watermark of the two interlaced As and a crown.

"His queen, Anne of Austria, is here shown in the quiet garb of a widow, a delightfully simple portrait."—L. R. Metcalfe.

MORIN, JEAN

604. Portrait of Cardinal Guido Bentivoglio. Engraving.
Robert Dumesnil, II. No. 43.
After A. Van Dyck.
Second state. Very fine impression with the inscriptions. No margin. The engraver's masterpiece.

MORIN, JEAN

605. Nicolas Chrystin. Engraving.
Robert Dumesnil, II. No. 51.
After A. Van Dyck.
Only one state mentioned. Very fine impression, without margin, on paper with the watermark of the two interlaced Cs.
Duplicate from the Bibliotheque Nationale in Paris.

"To the four portraits after Van Dyck we must give special attention, for they contain Morin's masterpieces,—the portrait of N. Chrystin, son of the Spanish Plenipotentiary at the Peace of Vervins, and that of Cardinal Bentivoglio, the Papal Nuncio to the court of Louis XIII. Here we have Morin in his grand manner, transferring all the color of the original canvas to his copperplate and interpreting his models with a boldness, a softness,

[No. 605—*Continued*]

a clearness of purpose and a strength of sympathy wholly admirable. In awarding the palm, we hesitate between the deep tones, the velvety finish in the head of the sombre Spaniard and the subtle modelling of the beautifully illumined, sensitive Italian face. Either of these portraits alone would have established Morin's fame."—L. R. METCALFE.

MORIN, JEAN

606. PORTRAIT OF HENRI DE LORRAINE, Duc de Guise. Commander in Chief of the armies of Louis XIV. Engraving.
Robert Dumesnil, II. No. 57.
After I. Citermans. Only one state mentioned. VERY FINE IMPRESSION, without margin; on paper with the watermark "coat-of-arms of Lorraine."

MORIN, JEAN

607. HENRY II, KING OF FRANCE. Engraving.
Robert Dumesnil, II. No. 59.
Laid down and without margin. ONE OF THE ENGRAVER'S RAREST AND MOST INTERESTING PORTRAITS.

MORIN, JEAN

608. PORTRAIT OF LOUIS XIII. Engraving.
Robert Dumesnil, II. No. 64.
After Philippe de Champaigne. Only one state mentioned. VERY FINE IMPRESSION. This is especially interesting as being the only portrait which Morin made of the King. It is significant of the more modest character of Louis XIII, especially when we think of the innumerable portraits which Louis XIV had made of himself.

MORIN, JEAN

609. PORTRAIT OF PIERRE MAUGIS DES GRANGES. (His brother formed the first print collection in France.) Engraving.
Robert Dumesnil, II. No. 67.
After Philippe de Champaigne. Only one state mentioned. VERY FINE IMPRESSION without margin, on paper with the watermark "coat-of-arms of Lorraine."
Duplicate from the Royal Collection of Saxony in Dresden.

"In other portraits like that of Maugis, the maitre-d'hotel of the king, the artist seems to have reveled in the deepest tones of his inky palette, and he renders the olive skin and the raven hair of this strong-featured individual with a most striking intensity."—L. R. METCALFE.

MORIN, JEAN

610. Portrait of Cardinal Mazarin. Engraving.
Robert Dumesnil, II. No. 68.
After Philippe de Champaigne.
Second state, before the inscription around the frame was erased. Fine impression without margin, on paper with the watermark "coat-of-arms of Lorraine."

MORIN, JEAN

611. Portrait of Jacques Le Mercier (well-known architect of this period). Engraving.
Robert Dumesnil, II. No. 69.
After Philippe de Champaigne. Only one state mentioned. Fine impression, with very small margin, on paper with the watermark "coat-of-arms of Lorraine."

MORIN, JEAN

612. Portrait of Omer Talon. Engraving.
Robert Dumesnil, II. No. 74.
After Philippe de Champaigne. Third state, the left sleeve is very dark. Very fine impression with large margin.

"As a pendant we have the brilliantly executed head of Omer Talon, avocat-général du Parlement, the greatest pillar of French jurisprudence and a great man in his day; it is a plate which Rembrandt would have deigned to look at more than once."—L. R. Metcalfe.

MORIN, JEAN

613. Portrait of Augustin de Thou (President of the Parliament of Paris). Engraving.
Robert Dumesnil, II. No. 77.
Only one state mentioned. Very fine impression with small margin, unnecessarily laid down. This is a very early plate by Morin. It has great decorative quality on account of the rich blacks of the costume and the background.
From the Duke of Aremberg Collection.

MORIN, JEAN

614. Portrait of Amador Jean Baptiste de Vignerod, Abbé de Richelieu (nephew of the great Cardinal). Engraving.
Robert Dumesnil, II. No. 85.
After Philippe de Champaigne. Second state, with the inscriptions. Very fine impression with large margins on paper with the two interlaced Cs.

"Quite a different portrait is that of his nephew, Vignerod, shown here in three-quarter figure as the Abbé de Richelieu, a most attractive plate, and one of the only two portraits of Morin's in which the model is shown otherwise than in the usual bust form."—L. R. Metcalfe.

MORIN, JEAN

615. Portrait of Marie de Medicis (Queen of France and Navarre, wife of Henri IV). Engraving. 1574-1642.
Robert Dumesnil, II. Pièces douteuses. No. 4.
After Pourbus. Only one state mentioned. Very fine impression, with unusually large margins. On paper with the two small interlaced Cs.
From the Sagert and A. Morrison Collections.

GEORGE MORLAND

MORLAND, GEORGE

616. A Tea Garden. Stipple.
Engraved by F. D. Soiron. Early impression with the border. Very nicely printed in colors. Framed.
Companion to No. 617.

MORLAND, GEORGE

617. St James Park. Stipple.
Engraved by F. D. Soiron. Early impression with the border. Very nicely printed in colors. Framed.
Companion to No. 616.

MORLAND, GEORGE

618. The Squire's Door. Stipple.
Engraved by B. Dutterau. Very fine impression, nicely printed in colors. With large margin. Framed.

MORLAND, GEORGE

619. The Farmer's Door. Stipple.
Engraved by B. Dutterau. Very fine impression, nicely printed in colors. With margin. Framed.

MORLAND, GEORGE

620. Children Playing Soldiers. Mezzotint.
Engraved by George Keating. Very fine open letter proof with large margin. Framed.
Companion to No. 621.

MORLAND, GEORGE

621. Blind Man's Buff. Mezzotint.
Engraved by Wm. Ward. Very fine open letter proof with large margin. Framed.
Companion to No. 620.

JEAN MOYREAU

Born at Orléans, 1690; died, 1762. "He studied painting under Boullogne, but soon devoted his time to engraving. He came to Paris, and in 1738 was admitted into the *Académie Royale,* with the uncommon distinction that he was not required to engrave a portrait according to the rules."—Bryan.

MOYREAU, JEAN

622. La Collation. Etching and engraving.
Portalis and Beraldi, III, p. 210.
After A. Watteau.

MOYREAU, JEAN

623. La Partie Quarrée. Etching and engraving.
Portalis and Beraldi, III, p. 210.
After A. Watteau.

JOHANN FRIEDRICH WILHELM MULLER

Born in Stuttgart, 1782; died at Sonnenstein, 1816.

MULLER, JOHANN FRIEDRICH WILHELM

624. The Sistine Madonna. Line-engraving.
Apell, p. 304. No. 3.
After Raphael. Trial proof before all letters and the halos of the Madonna and the Child. Also before much other work, so that it must be considered an unfinished trial proof. Very rare. Framed.

MULLER, JOHANN FRIEDRICH WILHELM

625. St. John the Evangelist. Line-engraving.
Apell, pp. 304-305. No. 4.
After Domenichino. Fourth state. Early impression before the date 1808 was changed to 1812. Superb impression in perfect condition and very rare.

JOHANN GOTTHARD VON MULLER

Born at Bernhausen, near Stuttgart, 1747; died in Stuttgart, 1830. Pupil of J. G. Wille.

MULLER, JOHANN GOTTHARD VON

626. Mme. Louise Elisabeth Vigée-Le Brun. Line-engraving. 1785.
Apell, p. 312. No. 28.
After her own painting. First state. Artist's proof, with "Muller, sc." scratched in the middle of the upper margin. Framed.
From the W. H. Daugherty Collection.

AGOSTINO DE' MUSI

(*Called Venegiano*)

Flourished at Venice and Rome from 1514 to 1536. Pupil of Giulio Campagnola and later formed his style after that of Albrecht Dürer. Finally he became a disciple of Marc Antonio and one of his most successful followers.

MUSI, AGOSTINO DE'

627. The Israelites Gathering Manna
Bartsch, XIV. No. 8. Andresen, II, No. 3.
After Raphael. Second state (of 7). Fine impression with the engraver's initials, but before the retouch and Salamanca's address.
From the Count von Fries, Et. Durand, Julian Marshall and J. Reiss Collections.

MUSI, AGOSTINO DE'

628. Iphigenia Recognizes Orestes and Pylades. Engraving.
Bartsch, XIV. No. 194.
After a drawing by Baccio Bandinelli. First state. Very early impression before Salamanca's address.

MUSI, AGOSTINO DE'

629. Apollo and Daphne. Engraving.
Bartsch, XIV. No. 317.
Second state. The year 1515, which the plate bore originally, has been changed to 1518, but before the address of Salamanca was added. In one corner appears the collector's stamp "S. P." which is probably the unidentified collector's mark "Fagan No. 482." Framed.

MUSI, AGOSTINO DE'

630. Venus and Cupid. Engraving.
Bartsch, XIV. No. 318.
Very fine impression.
From the R. Fisher Collection.

MUSI, AGOSTINO DE'

631. Peasant and the Woman with the Basket of Eggs. Engraving.
Bartsch, XIV. No. 453.
After Raphael. Very fine impression and very rare.
This is one of the engraver's best plates.
From the Sir Peter Lely, Auguste-Toulet-Malassio and J. Reiss Collections.

LORENZO DE' MUSI

Son of Agostino de' Musi. One engraving only is known to have been executed by him bearing the date 1535.

MUSI, LORENZO DE'

632. Portrait of Barbarossa, Bey of Algiers. Painter-engraving. 1535.
From the Griggs Collection.
Kheyr-ed-Din Barbarossa, brother of Horuk Barbarossa, whom he succeeded as Bey of Algiers in 1518. Having surrendered the sovereignty of Algiers to the Turkish Sultan, Selim I, in order to gain support against the Spaniards, he was appointed General, and received, in 1519, a reinforcement of 2000 Janizaries. He made himself master of Tunis, but in 1535 the Emperor Charles V besieged and captured the city and liberated a vast number of Christian slaves. He was appointed a High Admiral to the Ottoman fleets in 1537, and in conjunction with Francis I captured Nice in 1543. He died in Constantinople in 1546.

ROBERT NANTEUIL

Born in Rheims, 1623; died in Paris, 1678. The most eminent of French portrait engravers.

NANTEUIL, ROBERT

633. François de Vendôme, Duc de Beaufort. Line-engraving.
Robert Dumesnil, IV. No. 33.
After Nocret. Second state. Very fine impression.

NANTEUIL, ROBERT

634. Pompone de Bellièvre. Line-engraving.
Robert Dumesnil, IV. No. 37.
After Charles Le Brun. Second state. Very fine impression, with the "Crochet" after the word "sculpebat." This is considered to be one of the four finest portraits in line-engraving. Framed.

NANTEUIL, ROBERT

635. Jacques Benigne Bossuet. Line-engraving. 1674.
Robert Dumesnil, IV. No. 45.
From life. First state.

NANTEUIL, ROBERT

636. Godefroi Maurice de la Tour d'Auvergne, Duc de Bouillon. Line-engraving.
Robert Dumesnil, IV. No. 49.
From life. Superb impression.

NANTEUIL, ROBERT

637. Jacques, Marquis de Castelnau. Line-engraving. 1658.
Robert Dumesnil, IV. No. 58.
From life. Second state with the inscriptions. Very fine and with good margin.

Marshal of France, Lieutenant-general of the armies of the king in Flanders, Governor of Brest. He was mortally wounded in 1658 at the siege of Calais. This plate was engraved for *Memoires de Michel de Castelnau,* by J. Lelaboureur. Paris, 1659.

NANTEUIL, ROBERT

638. Jean Baptiste Colbert. Line-engraving. 1668.
Robert Dumesnil, IV. No. 74.
Engraved from life. Second state. Very fine. Framed.

NANTEUIL, ROBERT

639. Basil Fouquet. Line-engraving. 1658.
Robert Dumesnil, IV. No. 97.
From life. First state; before the date 1658 was changed to 1660. Very fine impression with a very narrow margin.
From the F. Rumpf Collection.

NANTEUIL, ROBERT

640. Nicholas Fouquet (born, 1615; died, 1680). Line-engraving. 1661.
Robert Dumesnil, IV. No. 98.
From life. First state (of 6). Very fine impression with the misspelling "Missive" instead of "Messive." Small margin. Very rare.

NANTEUIL, ROBERT

641. Jean-Baptiste Budes, Comte de Guébriant. Line-engraving.
Robert Dumesnil, IV. No. 104.
From life. First state. Very fine impression before the words "Nominé à l'Ordre du St. Esprit" were replaced by "êt gouverneur d'Auxonne Ec." With good margin.

NANTEUIL, ROBERT

642. Louis Hesselin, Conseiller d'Etat. Line-engraving. 1658.
Robert Dumesnil, IV. No. 110.
From life. First state. Very fine proof before the inscription on the base of the frame. No margin.

NANTEUIL, ROBERT

643. Charles de la Porte, Duc de Meilleraye. Line-engraving. 1662.
Robert Dumesnil, IV. No. 118.
From life. Second state. Very fine impression, with the "crochet" after the date. Very small margin, with an unknown collector's stamp.

NANTEUIL, ROBERT

644. Michel Le Tellier (Ministre d'Etat). Line-engraving. 1658.
Robert Dumesnil, IV. No. 130.
From life. Only one state known. Fine impression, without margin.

NANTEUIL, ROBERT

645. Michel Le Tellier (Ministre d'Etat). Line-engraving. 1659.
Robert Dumesnil, IV. No. 131.
From life. Only one state known. Superb impression with large margins.

NANTEUIL, ROBERT

646. Jean Loret. Line-engraving. 1658.
Robert Dumesnil, IV. No. 150.
From life. Second state, before the comma after the name Loret in the verses below, but with the crochet after the date. Fine impression, with small margin.
From the E. Galichan, Firmin-Didot and Atherton Curtis Collections.

Loret is chiefly remembered for his *Gazette,* written in *vers libres,* which he began to issue in 1650, and continued until his death in 1666. The *Gazette* appeared each week and was addressed to Mademoiselle de Longueville, who became later Duchesse de Nemours. From her he received a pension of 2,000 livres, and from Nicolas Fouquet, Superintendent of Finance, another 200 écus. This latter pension he lost when Fouquet was imprisoned in the Bastile, but Loret continued to uphold the fallen minister in the *Gazette,* and Fouquet, to his lasting honor, made a present of 1,500 livres to Loret, to enable the latter to continue the *Gazette,* but did not let Loret know to whom he was indebted for this gift.

NANTEUIL, ROBERT

647. Louis XIV. Line-engraving. 1666.
Robert Dumesnil, IV. No. 157.
Engraved from life. First state. Very fine impression before the letter "C" in the upper right hand corner. Framed.

NANTEUIL, ROBERT

648. Cardinal Jules Mazarin. Line-engraving.
Robert Dumesnil, IV. No. 175.
After Van Mol. First state. Beautiful proof before the inscription on the oval border; no margin. Very rare.

NANTEUIL, ROBERT

649. Cardinal Jules Mazarin. Line-engraving. 1656.
Robert Dumesnil, IV. No. 179.
Engraved from life. Only one state mentioned. Very fine impression. Framed.

NANTEUIL, ROBERT

650. Cardinal Jules Mazarin. Line-engraving.
Robert Dumesnil, IV. No. 186.
Second state. Superb impression in perfect condition.
From the Captain Donadieu Collection.

NANTEUIL, ROBERT

651. Henri de Mesmes, Président à Mortier au Parlement de Paris. Line-engraving. 1650.
Robert Dumesnil, IV. No. 191.
From life. First state. Very fine proof before the date was changed to 1654. Very small margin.

NANTEUIL, ROBERT

652. Henri de Savoie, Duc de Nemours. Line-engraving. 1651.
Robert Dumesnil, IV. No. 198.
From life. First state. Superb impression, before the date was changed to 1652. Small margin.
From the R. Pelzer Collection.

NANTEUIL, ROBERT

653. Nicolas Potier de Novion (Premier President au Parlement de Paris). Line-engraving. 1664.
Robert Dumesnil, IV. No. 207.
From life. First state. Superb impression before the crochet after the date. With margin.

NANTEUIL, ROBERT

654. Hardouin de Péréfixe de Beaumont (Archbishop of Paris). Line-engraving. 1665.
Robert Dumesnil, IV. No. 213.
From life; only one state known. Very fine impression with large margin.

FOURTH SESSION

TUESDAY EVENING, APRIL 13, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 655 to 866 inclusive

GILLIS NEYTS

Born in Holland, 1617; died there, 1687.

NEYTS, GILLIS

655. THE LITTLE BRIDGE. Painter-etching.
Dutuit, V. No. 5.
First state. EXTREMELY FINE IMPRESSION. IN PERFECT CONDITION AND EXTREMELY RARE.
From the R. Von Seydlitz Collection.

NEYTS, GILLIS

656. LANDSCAPE WITH THE RIDER. Painter-etching.
Dutuit, V. No. 6.
Second state. SUPERB IMPRESSION. IN PERFECT CONDITION AND EXTREMELY RARE.

NIELLI

NIELLO

657. THE ADORATION OF THE MAGI
Passavant, I, p. 276. Duchesne, No. 32.
Niello formerly attributed to Maso de Finiguerra, but this attribution has been doubted by Passavant and Duchesne. IMPRESSION OF PERFECT CONDITION AND SUPERB CLEARNESS OF PRINTING. The lower border of the plate forms a straight line, while the three other sides show pe-

[No. 657—*Continued*]

culiarly shaped dents, in every second of which a nail-hole can be seen, which served to hold the plate. Niello of the greatest beauty and importance. Passavant mentions that the composition and the rich manner of the ornaments on the draperies remind one of the style of Gentile da Fabriano.

NIELLO

658. The Baptism of Christ

Duchesne. No. 94. Passavant, I, p. 277. Italian niello attributed to Maso da Finiguerra by Duchesne, who erroneously describes this print with four saints instead of two. (See Passavant.) Impression of great beauty and clearness; small tears, holes and weak spots underlaid.

From the J. S. Morgan Collection.

NIELLO

659. Scenes from the Life of the Virgin

Dutuit. No. 72.

Unique.

From the Marquis Durazzo, W. Drugulin, Theodore Irwin and J. S. Morgan Collections.

Large Composition, in the centre the crowning of the Virgin, represented exactly in the manner of the famous "Pax," by Maso da Finiguerra, Duch. 129, with the only difference that the representation is not rounded in the upper part, but shows a quadrangular, architectural border; below, in an open landscape, the body of the Virgin, mourned by apostles. On both sides of the centrepiece, three scenes of the life of the holy Virgin. Dutuit and the Durazzo Catalogue describe the upper two of these as partly torn off and unrecognizable. Since the Durazzo sale, however, this print has been most cleverly restored, so that it appears now quite perfect on the face. These two upper scenes have been made up to represent the nativity of the Virgin on the left, and the Virgin's visit to the Temple on the right side. Below, on the left, the betrothal of the Virgin and the nativity of Christ; on the right: The Annunciation and the Adoration of the Magi. Dutuit, who, however, gives the erroneous measurements of 250 mm. high and 472 mm. wide, describes this plate as: "Pièce magistrale très intéressante, non décrite, provenant d'une pièce de dimensions considérables. L'épreuve unique de la collection Durazzo, Cat. No. 2926, s'est vendu 1000 florins." The Durazzo sale Catalogue, No. 2926, describes it as: Masterful and most interesting composition; also as far as dimensions are concerned, unique in its kind,

[No. 659—*Continued*]

undescribed. (Height, 9 in. 3 lines; width, 7 inches 3 lines, which is the size of this impression.)

On the mount the owner's note, copying the handwriting of the late Mr. Wunderlich, on the previous mat, stating: Niello by Baldovinetti, a contemporary and friend of Maso de Finiguerra of Florence:

"This plate is, next to Finiguerra's celebrated Pax, the most important monument of the earliest productions of the engraver's art, and in size and composition it is even more important. It is unique, no other impression, nor even a fragment of one is known to exist."—From the Marquis Durazzo Collection and later W. Drugulin."

Aside from the fact that the print is browned all over, the impression is very clear and beautiful. It was folded across and torn in various places, but has since been repaired by a masterly hand; only after very careful examination would the observer find out that the design has been restored in the two small upper scenes. However, a very careful inspection will show that the design is inferior in character and purity of line to that of the original parts.—R. Ederheimer.

NIELLO

660. Ornamental Panel with a Female Satyr Nursing Two Children.

Duchesne. No. 362.

Niello by Peregrino da Cesena; XV century. One of the most beautifully engraved Nielli and extremely rare.

NIELLO

661. A Roman Sacrifice

Passavant, p. 328. No. 687.

Niello; also the original silverplate.

WILLIAM NUTTER

Born 1754 (?); died, 1802.

NUTTER, WILLIAM

662. First Bite—Just Breech'd. Stipples.

Both after Stothard. A fine pair, nicely printed in colors.

Duplicates from the J. P. Morgan Collection. (2)

JOHN OGBORNE

Born, 1725; died, 1795. Pupil of Bartolozzi.

OGBORNE, JOHN

663. MARCHANDE DE CUPIDONS. Stipple.
After F. Bartolozzi. Nicely printed in colors. VERY FINE AND RARE.

SAMUEL PALMER

PALMER, SAMUEL

664. EARLY MORNING—OPENING THE FOLD. Painter-etching.
Palmer. 110.
EARLY AND BEAUTIFUL IMPRESSION on India paper, marked "Trial proof" by the artist and signed by him. Framed.
From the W. S. Carter Collection.

"This was one of the ten subjects from Virgil, and the design was, therefore, one of picked excellence—the outcome of infinite study and selection. Some have agreed that it is his best production. We are inclined to this opinion; but, be this as it may, the work is ample evidence in itself of a still unclouded brightness of the faculties and an undiminished skill."—Memoirs of SAMUEL PALMER.

PALMER, SAMUEL

665. YOUNG BACCHANTS. Mezzotint.
VERY FINE IMPRESSION.

A. PAPAVOINE

Born, 1759; died, ——.

PAPAVOINE, A.

666. INNOCENT PLAY—WANTON TRICKS. Stipples.
Both after Tomkins. BEAUTIFUL COLOR PRINTS. (2)

WILLEM VAN DE PASSE

Born in Utrecht about 1598; died, 1637. Son and pupil of Crispin van de Passe, the elder.

PASSE, WILLEM VAN DE

667. ROBERT DUDLEY, EARL OF LEICESTER. Line-engraving.
Andresen, II, p. 265. No. 7.
FINE EARLY IMPRESSION, but without margin and laid down.

R. M. PAYE, Jr.

Born about 1750; died, 1821.

PAYE, R. M. Jr.

668. Miss Decamp. Stipple. 1805.
After Eliza Anne Paye. Very fine impression in brownish black ink.
From the Royal Collection at Windsor.

JOHN PAYNE

Flourished in London from 1620 until 1648.

PAYNE, JOHN

669. Mr. Hobson of Hobson's Choice, the Famous Cambridge Carrier. Line-engraving.
Andresen, II, p. 269. No. 12.
Very fine impression with a small margin.
From the Earl of Aylesford Collection.

GEORGE PENCZ

Born in Nürnberg about 1500; died at Koenigsberg, 1550. As a native of Nürnberg, he was admitted into the Guild of Painters in 1523. After he had been, if not under the instruction, at least under the influence of Albrecht Dürer, he was associated with the Behams and with them in 1524 underwent the sentence of banishment for heresy. He was, however, frequently in Nürnberg until the year 1532, when he came back to live there altogether. He seems to have visited Italy several times and is said to have studied under Marc Antonio Raimondi.

PENCZ, GEORGE

670. Christ Tempted by the Devil. Painter-engraving.
Bartsch, VIII. No. 39.
(No. 11 of the set "The Life of Jesus Christ.")
Bartsch, 30-54.

PENCZ, GEORGE

671. The Conversion of Saul. Painter-engraving. 1543.
Bartsch, VIII. No. 69.
Very fine impression.
From the W. Esdaile Collection.

PENCZ, GEORGE

672. Thomiris Immersing the Head of Cyrus in a Bag Filled with Blood. Painter-engraving.
Bartsch, VIII. No. 70.
Very fine impression.
From the Frauenholz Collection.

PENCZ, GEORGE

673. Jason and Medea. Painter-engraving.
Bartsch, VIII. No. 71.
Very fine.

PENCZ, GEORGE

674. Horatius Cocles Defending the Bridge at Rome. Painter-etching.
Bartsch, VIII. No. 80.
Fine impression.

PENCZ, GEORGE

675. Triumph of Bacchus. Painter-engraving.
Bartsch, VIII. No. 92.
Very fine impression.
From the Dr. Sträter Collection.

WILLIAM PETHER

Born at Carlisle, 1731; died, 1795. Painted portraits and miniatures; studied mezzotinting and attained great excellence.

PETHER, WILLIAM

676. Portrait of W. Pether. Mezzotint.
C. Smith, III. No. 26.
After his own painting. First state. Superb proof.

PETHER, WILLIAM

677. A Jew Rabbi. Mezzotint.
C. Smith, III. No. 39.
After Rembrandt. Proof before all letters.
From the W. Esdaile Collection.

GIAMBATTISTA PIRANESI

Born in Venice, 1720; died, 1778. "His plates are of large size, and are etched with so much picturesque boldness and ruggedness that he well deserves the sobriquet of 'The Rembrandt of Architecture.'"

PIRANESI, GIAMBATTISTA

678. View of the Temple of Janus—The Coliseum (bird's-eye view). Painter-etchings.
(From the Views of Rome.) From the rare first edition. Framed. (2)

PIRANESI, GIAMBATTISTA

679. Isle of the Tiber—The Pantheon. Painter-etchings.
(From the views of Rome.) From the rare first edition. Framed. (2)

PIRANESI, GIAMBATTISTA

680. Interior of the Coliseum—Exterior of the Coliseum. Painter-etchings.
(From the views of Rome.) From the rare first edition. Framed. (2)

PIRANESI, GIAMBATTISTA

681. The Arch of Titus—The Arch of Constantine. Painter-etchings.
(From the views of Rome.) From the rare first edition. Framed. (2)

ANTONIO POLLAIUOLO

Born in Florence, 1432; died in Rome, 1498. Goldsmith, sculptor, painter and engraver with the burin. He learned the goldsmith's art from Bartoluccio Ghiberti, and was famous in his time as an originator and a skilfull caster of little figures and an ingenious cutter of precious bas-reliefs. He studied painting with his brother Pietro and practiced that art all his life. The number of his prints is very small. We are familiar with only three." —BARTSCH.

POLLAIUOLO, ANTONIO

682. BATTLE OF THE NUDES. Engraving.
Bartsch, XIII. No. 2.
EXTREMELY FINE IMPRESSION AND EXCESSIVELY RARE.

Kristeller says that this is the only print which can with certainty be ascribed to Pollaiuolo.
"Soon after the discovery of the art of engraving, he made himself a master of the secret, and engraved his 'Battle of Nude Figures,' which, according to Lanzi, was executed about 1480; because, having acquired great celebrity by it, he was invited to Rome in 1484 to erect the monument of Sixtus IV, who died on the 11th of August of that year. Vasari praises this print very highly."—LOUIS FAGAN.

NICOLAS PONCE

Born in Paris, 1746; died there, 1831. "Nicolas Ponce was an engraver of great merit, and second only to Nicolas de Launay, whose pupil he was, in rendering the work of Baudouin."—LAURENCE and DIGHTON.

PONCE, NICOLAS

683. ANNETTE ET LOUBIN. Line-engraving.
Portalis and Beraldi, III, p. 336. No. 4.
After P. A. Baudouin. Proof before the title and dedication.

CARLO ANTONIO PORPORATI

Born at Volvera, near Torino, 1741; died in Torino, 1816. Went to Paris and became a pupil of Chevillet, Wille and Beauvarlet. In 1773 he was made a member of the Academy in Paris, and engraved for his reception plate, *Susannah at the Bath,* after Santerre, his masterpiece.

PORPORATI, CARLO ANTONIO

684. THE BATH OF SUSANNAH. Line-engraving.
Apell, p. 337. No. 4.
After Santerre. First state. Artist's proof. FINE IMPRESSION, IN PERFECT CONDITION. Framed.

PORPORATI, CARLO ANTONIO

685. Venus Caressing Cupid. Line-engraving.
Apell, p. 337. No. 5.
After P. Battoni. State before the first mentioned. Superb proof before all letters and the coat-of-arms. This plate having been so delicately engraved and printed on a rather flimsy paper is extremely rare in such fine and well preserved proof. Framed.

PORPORATI, CARLO ANTONIO

686. Il Bagno di Leda. Line-engraving.
Apell, p. 337. No. 6.
After Correggio. State before the first mentioned. Superb remarque proof, with the white end of the broken limb of the tree. Extremely rare. Framed.

PORPORATI, CARLO ANTONIO

687. Girl with Dog. Line-engraving.
Apell, p. 338. No. 18.
After J. B. Greuze. Third state. Fine impression, but laid down.

AUGUSTE RAFFET

Born in Paris, 1804; died in Genoa, 1860.

RAFFET, AUGUSTE

688. Combat d'Oued-Alleg
Giacomelli. No. 82.
Fine impression on India paper. Atherton Curtis considers this work his masterpiece. Framed.
From the W. S. Carter Collection.

"Of Raffet's works on the army of his own time, the *Combat d'Oued-Alleg,* considering all its qualities, is perhaps the artist's masterpiece."—Atherton Curtis.

FRANCESCO RAIBOLINI

(*Called Francia*)

Born in Bologna, 1450; died, 1517.

RAIBOLINI, FRANCESCO

689. Lucretia

Passavant V. 197.

Extremely rare.

From the J. Reiss Collection.

JACOPO RAIBOLINI

(*Called Francia*)

Born in Bologna, 1487; died, 1557.

RAIBOLINI, JACOPO

690. Bacchanal

Bartsch, XIII. No. 7.

Bartsch describes this print as the work of the Monogramist I. F. Superb impression and excessively rare.

From the Baron Von Lanna Collection.

MARC ANTONIO RAIMONDI

Born in Bologna about 1480; died there about 1530. Started work in the atelier of Francesco Francia. The antique had from the first a very strong fascination for him. About 1505 Raimondi came under the strong influence of Dürer, and made a series of copies of The Life of the Virgin and other woodcuts. He had now reached (1509) a degree of sureness and technical mastery of engraving which had not been attained up to that time in Italy. In 1509 or 1510 he went to Rome. At just this period he seems to have been much influenced by Lucas of Leyden. Shortly after coming to Rome he entered the studio of Raphael, and it is with Raphael's name that Marcantonio is associated most closely in the history of engraving. To Raphael he owed, above all, the ennobling of his artistic feeling for form and the astonishingly rapid development of his ability in drawing.

RAIMONDI, MARC ANTONIO

691. Adam and Eve. Engraving.

Bartsch, XIV. No. 1.

Framed.

"Elle est très belle, et en même temps une des plus rares de l'œuvre de ce graveur."—Bartsch.

RAIMONDI, MARC ANTONIO

692. Joseph and Potiphar's Wife. Engraving after a drawing by Raphael.
Bartsch, XIV. No. 9.
Fine impression.

RAIMONDI, MARC ANTONIO

693. The Massacre of the Innocents (the plate without the fir-tree). Engraving.
Bartsch, XIV. No. 20.
After Raphael. First state. Brilliant impression before Salamanca's address.

RAIMONDI, MARC ANTONIO

694. The Last Supper. Engraving.
Bartsch, XIV. No. 26.
After Raphael. Superb impression on parchment. Of extreme rarity; possibly unique. Framed.
From the Puccini and A. Morrison Collections.

RAIMONDI, MARC ANTONIO

695. Paul Preaching at Athens. Engraving.
Bartsch, XIV. No. 44.
After a drawing by Raphael. Fine impression. Framed.

RAIMONDI, MARC ANTONIO

696. The Martyrdom of St. Lawrence. Engraving.
Bartsch, XIV. No. 104.
Second state. One of the wooden forks held by the man standing at the left has been removed. Excellent impression. Framed.

RAIMONDI, MARC ANTONIO

697. St. Cecilia. Engraving.
Bartsch, XIV. No. 116.
After Raphael. Superb impression, with margins showing the double border lines. The quality of this impression is equal to the one in the British Museum, which has its margin cut down to the inner line.

RAIMONDI, MARC ANTONIO

698. The Dance of Cupids. Engraving.
Bartsch, XIV. No. 178.
After Raphael. Fine impression and very rare.
From the Hibbert and Sir Joshua Reynolds Collections.

RAIMONDI, MARC ANTONIO

699. Two Fauns Carrying a Child in a Basket. Engraving.
Bartsch, XIV. No. 230.
After the antique. Very fine impression.

"One cannot very well desire anything more perfect, as far as design and engraving are concerned, than this superb print."—Bartsch.

RAIMONDI, MARC ANTONIO

700. The Judgment of Paris. Engraving.
Bartsch, XIV. No. 245.
After a design by Raphael. Probably the finest impression in existence. The tone obtained by the use of pumice-stone, which gives so fine an effect to this impression, is usually scarcely visible. Framed.
From the Henry Bradhurst, Thomas Whitehead and Alfred Hubert Collections.

"Still about the same time, but more ambitious in composition, and nearer to the 'Pyramus and Thisbe' in the close and more Goldsmith-like shading, should be placed 'The Judgment of Paris'—where the same delicate manner is carried to even greater finesse."—Hind.

RAIMONDI, MARC ANTONIO

701. The Young and the Old Bacchant. Engraving.
Bartsch, XIV. No. 294.
After Guilio Romano. Fine old impression.
From the Herman F. Weber Collection.

RAIMONDI, MARC ANTONIO

702. Vulcan, Venus and Cupid. Engraving.
Bartsch. No. 326.
Extremely fine impression and in perfect condition. This is much more primitive in style than most of Raimondi's plates.
From the Alfred Hubert Collection.

RAIMONDI, MARC ANTONIO

703. Mars, Venus and Cupid. Engraving.
Bartsch, XIV. No. 345.
Superb impression. Framed.
From the W. Esdaile Collection.

RAIMONDI, MARC ANTONIO

704. Trajan Crowned by Victory. Engraving.
Bartsch, XIV. No. 361.
After the antique.

"This print, which was engraved after one of the reliefs from the Arch of Constantine, is one of the most beautiful and one of the most esteemed of Marc-Antonio's works."—Bartsch.

RAIMONDI, MARC ANTONIO

705. A Man and a Woman Conversing at the Edge of a Wood. Engraving.
Bartsch, XIV. No. 377.
An impression of the finest quality in absolutely perfect condition and with large margin.
From the A. Morrison and P. Gellatly Collections.

"This plate is engraved with an extremely delicate burin-stroke in the early manner of Marcantonio and appears to be after Francesco Francia."—Bartsch.

RAIMONDI, MARC ANTONIO

706. Poetry. Engraving.
Bartsch, XIV. No. 382.
After Raphael. Very fine impression.
From the King Ferdinand of Portugal and Count Enzenberg Collections.

RAIMONDI, MARC ANTONIO

707. The Three Doctors. Engraving.
Bartsch, XIV. No. 404.
Very fine and extremely rare.
From the J. D. Böhm and J. Reiss Collections.

RAIMONDI, MARC ANTONIO

708. The Hunt of Trajan. Engraving.
Bartsch, XIV. No. 422.
After Raphael's design from an antique basso-rilievo on a sarcophagus, which used to be at St. Peter's, Rome, but is now in the Louvre, Paris. Good old impression.

RAIMONDI, MARC ANTONIO

709. The Climbers. Engraving.
Bartsch, XIV. No. 487.
After Michel Angelo's cartoon "The Battle of Pisa." Very fine impression and extremely rare.

RAIMONDI, MARC ANTONIO

710. La Casolette
Bartsch, XIV. No. 489.
After Raphael. Probably drawn for Francis I. Splendid impression and very rare in such quality.
From the Sir Peter Lely and Baron C. Marochetti Collections.

"Marc Antonio à gravé cette éstampe dans le temps de sa force."—Bartsch.

RAIMONDI, MARC ANTONIO

711. Portrait of Raphael. Engraving.
Bartsch, XIV. No. 496.
Beautiful impression and very rare.

PAUL RAJON

Born at Dijon, 1844; died in Paris, 1888. "He studied etching under Gaucherel and Flameng, and at the Salon of 1869 received a medal. In the following year, and again in 1873, he received medals for his etchings; and at the Universal Exposition of 1878 he was placed *Hors Concours* for his masterly portrait of Darwin. When his fame was at its height, and when commissions were being showered upon him, he died."—H. Beraldi.

RAJON, PAUL

712. Portrait of Cardinal Newman. Etching.
Beraldi. No. 167.
After W. W. Ouless. Remarque proof on Japanese paper, signed by both artists. Rare in this state. Framed.
From the W. S. Carter Collection.

REMBRANDT VAN RIJN

Born in Leyden, 1607; died in Amsterdam, 1669. Pupil of Swanenburch and Pieter Lastman. "The opinion among etchers which enthrones Rembrandt as the King of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world-wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt; in artistic influence he has one equal entirely unlike himself, and that is Raphael. They are the two most influential graphic artists of all time."—P. G. Hamerton.

REMBRANDT VAN RIJN

713. Portrait of Rembrandt Wearing a Soft Cap. Painter-etching.
Bartsch. No. 2.
Full face. (Rembrandt aux trois moustaches.) Assumed date, 1631. Only one state known. Very fine impression.

REMBRANDT VAN RIJN

714. Portrait of Rembrandt with a Flamboyant Sword. Painter-etching. 1634.
Bartsch. No. 18.
Second state. Fine impression on paper with the watermark coat-of-arms of the Archduke Albrecht.
From the G. D. de Arozarena and G. Hibbert Collections.

This print was done in Rembrandt's earliest period and is dated 1634. It shows the Rembrandt of the early times when he loved to dress himself up in all sorts of picturesque costumes, of which his house in the Breedstrat was a perfect museum.

REMBRANDT VAN RIJN

715. Portrait of Rembrandt in Velvet Cap and Plume. Painter-etching. 1638.
Bartsch. No. 20.
Only one state known. Very fine early impression, with the name of Rembrandt and the date, which is delicately traced in the upper left portion of the plate, and plainly visible.

"The face and hair are carried out quite exquisitely, with a peculiar delicacy, and the different stuffs are characterized in the most masterly way, the velvet of the cap, adorned with an ostrich feather, the silk and the gold braid on the fur-lined cloak."—H. Knackfuss.

REMBRANDT VAN RIJN

716. Rembrandt Leaning on a Stone Sill ("Rembrandt Appuyé"). Painter-etching.
Bartsch. No. 21.
Second state. One of the very finest impressions in existence. The color on the edge of this impression was probably put on by Rembrandt with a view to changing the plate in some way. This is just the same kind of color that he used in sketching on early trial impressions of this plate, and also on "Rembrandt with Embroidered Mantle." Some of these trial proofs are in the great public collections abroad. Framed.
From the Beham, F. S. Haden and Alfred Hubert Collections.

REMBRANDT VAN RIJN

717. Portrait of Himself, Drawing. Painter-etching. 1648.
Bartsch. No. 22.
Ninth state. A very fine impression, rich in tone. Framed.

REMBRANDT VAN RIJN

718. Abraham Sending Away Hagar. Painter-etching. 1673.
Bartsch. No. 30.
Only one state known. Fine impression on paper, with the watermark "Double eagle."

"All the qualities of Rembrandt are united to a high degree in this print; beauty of expression, arrangement, delicacy, richness of detail, and chiaroscuro."—Charles Blanc.
"This is one of the most perfectly delicate of all of Rembrandt's etchings. The sureness of the faint, thin lines on which the expression of the face chiefly depends, the masterly reservation of reflections and half-lights in open shading, the opportune omission of labor where omission was better than toil, justify our admiration."—P. G. Hamerton.

REMBRANDT VAN RIJN

719. Abraham Caressing Isaac. Assumed date, 1637.
Bartsch. No. 33.
First state. Very fine impression before the slip of the point above Isaac's shoulder.

"This little plate is done in Rembrandt's best period and is among the most spirited and delicate of all."—Bartsch.

REMBRANDT VAN RIJN

720. Jacob Lamenting the Supposed Death of Joseph. Painter-etching. Assumed date, 1633.
Bartsch. No. 38.
Second state. Fine impression with the retouch.

REMBRANDT VAN RIJN

721. King David in Prayer. Painter-etching. 1652.
Bartsch. No. 41.
First state. Extremely fine impression, before a little white space near the upper left hand border was shaded.

"The David on his Knees has more 'color,' but is near akin to the Tobit in pathetic intensity of sentiment."—P. G. Hamerton.

REMBRANDT VAN RIJN

722. The Blindness of Tobit. Painter-etching. 1651.
Bartsch. No. 42.
Only one state accepted now. Very early impression, with some burr on the drypoint. Extremely rare.

"There are a few remarkably good etchings of 1651. First the wonderfully delicate little print of The Blind Tobit, the most striking and affecting picture of the helplessness of a man struck blind."
"One of Rembrandt's most touching Biblical illustrations, Tobit Blind, with the Dog, a work in which the mental conception, which is most pathetic, is everything, and the manual performance so simple, so devoid of all pretension, that it requires some knowledge of etching to recognize the strength of the master."

REMBRANDT VAN RIJN

723. The Angel Appearing to the Shepherds. 1634.
Bartsch. No. 44.
Third state. Superb impression from the completely finished plate, before any retouch.
From the Sir John Day Collection.

The effect of a print of this plate almost entirely depends upon the clearness of the nocturne landscape in the distance to the left.
"These great scenes from the Bible, no one has conceived them better than Rembrandt, and no one felt more keenly their touching and simple poetry. 'The Apparition of the Angels to the Shepherds' has been the subject of many pictures, but how often does one rest indifferent to the representations of this marvelous scene! Rembrandt finds here occasion to show the two most astounding sides of his genius—expression and chiaroscuro."—Charles Blanc.

REMBRANDT VAN RIJN

724. The Presentation in the Temple (in Rembrandt's dark manner). Painter-etching. Assumed date, 1654.
Bartsch. No. 58.
Only one state known. Splendid impression of the utmost rarity. Duplicate from the British Museum.
From the Marsden J. Perry Collection.

"The brilliancy of the sacerdotal vestments is rendered here with a power so extraordinary that the plate is a great technical feat. The lines are coarse and rude, but so entirely synthetic and intelligent in their arrangement that the splendor of gold and jewels and embroidery is fully suggested to the imagination. The high priest, who is standing, is one of the most imposing figures amongst all the creations of Rembrandt, who had a keen appreciation of sacerdotal dignity and magnificence.——P. G. Hamerton.

REMBRANDT VAN RIJN

725. The Flight Into Egypt—The Holy Family Crossing a Rill. Painter-etching. 1654.
Bartsch. No. 55.
Only one state known. A wonderful impression, full of burr, on Japanese paper.

"The Virgin resting her hand upon her saddle bends her head with an air of sadness; the precaution of the old man who tests the depth of the water with his stick is expressed in the most vivid manner; the donkey is a little 'chef d'œuvre' of drawing and etching. If this little print were rare it would be worth an enormous price, so charming is it."—Charles Blanc.

REMBRANDT VAN RIJN

726. The Rest in Egypt. Painter-etching. 1645.
Bartsch. No. 58.
In outline. Only one state known. Fine impression.
From the Petit-Didier and Rosenberg Collections.

REMBRANDT VAN RIJN

727. Christ Disputing with the Doctors (the larger plate). Painter-etching.
Bartsch. No. 65.
First state. Very fine impression, before the plate was disfigured by oxide at the top and right edge. With a tone left on the plate which adds materially to the effect of the finish.

"Jesus Disputing with the Doctors; The Larger Plate, is a masterly sketch like 'The Tobit,' in which the imaginative conception of the scene far predominates over simple handicraft."—P. G. Hamerton.

REMBRANDT VAN RIJN

728. Christ Preaching (called "The Little La Tombe"). Painter-etching. Assumed date, 1652.
Bartsch. No. 67.
Only one state accepted now. Extremely fine, early impression, full of burr and on paper with the watermark "Folly," the kind which is not often met with.

"Though less important than the Hundred Guilders Print, The Christ Preaching is certainly as strong as, if not stronger than, its great companion in its drawing of human character. The profound attention of the assembly, the marvelous expressions of their faces as they listen to the words of Christ, make an impression upon us that cannot be forgotten, and we are as if we ourselves were there listening to what the great Preacher has to say."—Atherton Curtis.

REMBRANDT VAN RIJN

729. Christ and the Woman of Samaria; Among Ruins. Painter-etching. 1634.
Bartsch. No. 71.
First state. Very fine impression, with the two lines across the plate near the top.

REMBRANDT VAN RIJN

730. Christ Healing the Sick (generally known as the Hundred Guilders Print). Painter-etching.
Bartsch. No. 74.
Second state. Superb impression, with the diagonal lines on the donkey's neck, but before any retouch. On paper with the crowned shield and fleur-de-lys. This is generally conceded to be the greatest of the master's etchings. Framed.

REMBRANDT VAN RIJN

731. The Agony in the Garden. Painter-etching. Assumed date, 1657.
Bartsch. No. 75.
Only one state known. Beautiful impression on Japanese paper.

"Here all the sorrows unite to overwhelm his soul and plunge it into an ocean of bitterness. . . . What profoundness of sentiment! What poetry in the setting of this august drama, and what grandeur in so small a frame!"—Charles Blanc.

REMBRANDT VAN RIJN

732. The Three Crosses. Painter-etching. 1653.
Bartsch. No. 78.
First state. Superb proof, with the triangular, unshaded space near the right edge. Printed on vellum, which has acquired a wonderfully rich ivory tone. This is probably the finest impression in existence, having been pronounced by a famous expert to be much finer than the one in the print room of the British Museum. Framed.

"When Rembrandt had passed his fiftieth year he seems to have put still more fire into his painting, and to have worked with even greater breadth of handling; and there was a corresponding change in his style of etching. His Biblical subjects appear like weird visions wrapped in mysterious light; witness his powerful crucifixion known as *The Three Crosses.*"—Lippmann.

REMBRANDT VAN RIJN

733. The Crucifixion (a small oval plate). Painter-etching. Assumed date, 1640.
Bartsch. No. 79.
First state. A very fine impression, with the left arm of the cross touching the border. P. Mariette's signature and the date 1670 on the back of the print.

REMBRANDT VAN RIJN

734. Christ Carried to the Tomb. Painter-etching. Assumed date, 1645.
Bartsch. No. 84.
Only one state known. Very early impression, with much burr and an unusual amount of tone on the plate.
From the F. S. Haden and Marsden J. Perry Collections.

REMBRANDT VAN RIJN

735. Christ in the Midst of His Disciples (the incredulity of Thomas). Painter-etching. 1650.
Bartsch. No. 89.
Only one state known. Very fine impression on paper with the watermark "Folly." Extremely rare.

This plate is executed in a wonderfully free and summary manner, which accords somewhat with the subject, the sudden apparition of Christ in the midst of his Disciples. The kneeling figure in the foreground, the figure of the doubting Thomas, and the crowd at the left, are especially fine. The impressions are extremely rare.

REMBRANDT VAN RIJN

736. Peter and John at the Beautiful Gate of the Temple. Painter-etching. 1659.
Bartsch. No. 94.
Second state. Very beautiful proof on Japanese paper, before the cross hatchings on the arch reaching down to the capital of the left column.
From the John Astley, R. Dighton and Sir Joshua Reynolds Collections.

The Dighton Collection was made famous, or rather notorious, owing to the fact that it was partly made up of prints which Mr. Dighton stole from the British Museum. He was in the habit of going to the Museum to make copies of certain of the valuable prints, but he actually carried away some of the originals themselves in his portfolio. This print, however, does not bear the stamp of the Museum, and it is not probable that it was among those which he stole.

REMBRANDT VAN RIJN

737. The Death of the Virgin. Painter-etching. 1639.
Bartsch. No. 99.
Second state. A very early impression with the fully shaded armchair, which is still full of burr, and before the little vertical lines on the bedpost.

REMBRANDT VAN RIJN

738. St. Jerome Writing Near a Pollard Willow. Painter-etching. 1648.
Bartsch. No. 103.
Second state. Superb impression of great brilliancy and freshness, with the signature; on Japanese paper. Framed.
From the Hawkins and J. Charlon Collections.

REMBRANDT VAN RIJN

739. St. Jerome in an Italian Landscape. Painter-etching.
Bartsch. No. 104.
Second state. Superb, early impression, showing much burr, especially on the mane of the lion. In perfect condition. Framed.

REMBRANDT VAN RIJN

740. St. Francis Beneath a Tree, Praying. Painter-etching. 1657.

Bartsch. No. 107.

Second state. Superb impression from the finished plate, on Japanese paper. Exceedingly rare.

From the Hawkins, Earl of Aylesford, Duke of Buccleugh and Alfred Hubert Collections.

All of the grandeur of Rembrandt's last period is seen in this print. It was executed at a time when he had been deserted by public favor, and in fact by everybody, except Hendricke Jaghers, his mistress. The plate was evidently done entirely to please himself and without any consideration for the taste of the public. In fact it has never been a favorite except with those who have made some study of Rembrandt's works and possess a little insight into the real meaning of his art.

REMBRANDT VAN RIJN

741. The Spanish Gipsy (Preciosa). Painter-etching. Assumed date, 1641.

Bartsch. No. 120.

Only one state known. Superb impression, in perfect condition. Impressions of this plate are of the greatest rarity and are only found in the most complete collections.

From the Marsden J. Perry Collection.

REMBRANDT VAN RIJN

742. The Synagogue. Painter-etching. 1648.

Bartsch. No. 126.

Intermediate state between the second and third; not mentioned by Rovinski, Seidlitz or Hind. Very fine impression, with an additional set of lines in the shadow on the stone in the middle ground, but before the other retouches.

REMBRANDT VAN RIJN

743. Cupid Reposing. Etching.

Bartsch. No. 132.

Rejected by most authorities as not being by Rembrandt. A very fine impression of a very rare plate.

From the Six and R. v. Seydlitz Collections.

REMBRANDT VAN RIJN

744. Beggars at the Door of a House. Painter-etching. 1648.
Bartsch. No. 176.
First state. Superb impression, before the additional work on door-post near the nose of the old man giving alms. In perfect condition. Framed.

REMBRANDT VAN RIJN

745. Beggar Turned to the Right ("tis vinnich kout"). 1634. —Beggar Turned to the Left ("dats niet"). Painter-etchings. 1634.
Bartsch. Nos. 177 and 178.
Only one state known. Very fine and strong impressions.

From the J. C. D. Hebich and E. Schroeter Collections.

"These etchings have been attributed to Solomon Savry, whom a recent writer erroneously assumes to have been a pupil of Rembrandt. There is nothing in their execution to support this theory; the figures are coarsely and carelessly drawn, but, as I have shown before, we need not for that reason doubt their authenticity. Their idea was probably borrowed from S. Beham, who in 1542 designed and engraved two little plates of a farmer and laborer, on one of which is the legend, 'Es ist kalt Weter,' and on the other, 'Das schadet nit'; but Rembrandt's plates are in no sense copies of these prints."—Middleton.

REMBRANDT VAN RIJN

746. Six's Bridge. Painter-etching. 1645.
Bartsch. 208.
Third state. Very fine impression, with the hats of both men standing on the bridge, shaded.

From the J. Marsden Perry Collection.

One of the rarest, and, in spite of its slightness, one of the most beautiful of Rembrandt's landscapes.
The legend concerning this etching is that when Rembrandt was about to sit down at the hospitable board of Burgomaster Jan Six it was found that mustard was lacking. The servant was dispatched to buy it, and Rembrandt made—and won—a wager that he would etch a plate before the servant could return with the mustard.

REMBRANDT VAN RIJN

747. A View of Amsterdam. Painter-etching. Assumed date, 1640.

Bartsch. No. 210.

Second state. Beautiful impression without the hare and the upper line of the tower, on paper with the watermark "Folly." Large margin.

From the Robert Dumesnil Collection.

REMBRANDT VAN RIJN

748. The Landscape with the Three Trees. Painter-etching. 1643.

Bartsch. No. 212.

Only one state. Fine, early impression, rich and transparent.

"Ce paysage est un des plus beaux et des plus finis que Rembrandt ait fait; il est d'un effet très brillant, et gravé avec beaucoup de goût. Les belles épreuves en sont très rares."—Bartsch.

REMBRANDT VAN RIJN

749. Reversed Copy of the Landscape with the Three Trees. Etched by William Lord Byron.

From the W. H. Daugherty Collection.

REMBRANDT VAN RIJN

750. The Landscape with the Three Cottages. Painter-etching. 1650.

Bartsch. No. 217.

Third state. Superb impression in perfect condition. Extremely rare of this quality.

REMBRANDT VAN RIJN

751. The Landscape with a Ruined Tower and a Clear Foreground. Painter-etching. Assumed date, 1650.

Bartsch. No. 223.

Third state. Very fine impression with a considerable amount of tone left on the plate, emphasizing the dark

[No. 751—*Continued*]

and stormy effect on the landscape. THIS IS UNDOUBTEDLY ONE OF THE FINEST. IMRESSIONS IN EXISTENCE. Framed.

From the J. Kollmann Collection.

"Ce qui est certain, c'est que le Paysage à la tour est un des plus beaux de l'œuvre."—CHARLES BLANC.

"The print, which, for well-considered breadth and maintained unity of effect (not so much for dainty finish), is the 'last word' of landscape art, the perfect splendid phrase which nothing can appropriately follow, after which there is of necessity declension—if not collapse."—FREDERICK WEDMORE.

REMBRANDT VAN RIJN

752. AN ARCHED LANDSCAPE WITH A FLOCK OF SHEEP. Painter-etching. 1650.

Bartsch. No. 224.

Second state. VERY FINE IMPRESSION with the distant horizon added behind the two figures on the left.

REMBRANDT VAN RIJN

753. THE LANDSCAPE WITH A COTTAGE AND HAYSTACK. Painter-etching. 1641.

Bartsch. No. 225.

Only one state known. AN IMPRESSION OF THE HIGHEST ORDER. Framed.

REMBRANDT VAN RIJN

754. A LARGE LANDSCAPE WITH A MILL-SAIL SEEN ABOVE A COTTAGE. Painter-etching. 1641.

Bartsch. No. 226.

Only one state known. VERY FINE IMPRESSION.

From the H. D. Seymour Collection.

". . . makes a most poetical picture, as if by magic, out of an old, low cottage and a lime tree, a stream gliding silently between its flat banks among the meadows, the sails of a few windmills visible in the distance and a town on the verge of the low horizon."—H. KNACKFUSS.

REMBRANDT VAN RIJN

755. REMBRANDT'S MILL Painter-etching. 1641.

Bartsch. No. 233.

Only one state known. SUPERB EARLY IMPRESSION, before

[No. 755—*Continued*]

any of the effect obtained in the sky by the use of sulphur was lost.

"Here we see nothing but a windmill, a few houses, and a perfectly flat horizon; but what a refined and indescribable charm—the secret of true art which defies analysis—lies in the sincerity with which this scene is rendered."—KNACKFUSS..

REMBRANDT VAN RIJN

756. THE GOLDWEIGHER'S FIELD. Painter-etching. 1651.

Bartsch. No. 234.

Only one state known. SUPERB IMPRESSION WITH SOME BURR. THIS PLATE IS UNIVERSLLY ADMITTED TO BE AMONG THE THREE OR FOUR OF REMBRANDT'S GREATEST LANDSCAPES.

From the La Motte-Fouquet and an unidentified collection. Fagan. No. 254.

"The landscape known as the Goldweigher's Field is one of the best examples of the way in which the master could work in true nineteenth century spirit. It is full of the feeling of the air and space and is handled in a broad, free style that would be remarkable even in the greatest of nineteenth century artists."—ATHERTON CURTIS.

REMBRANDT VAN RIJN

757. OLD MAN SEATED, WITH A FLOWING BEARD, FUR CAP AND VELVET CLOAK. Painter-etching. Assumed date, 1632.

Bartsch. No. 262.

Second state. VERY FINE IMPRESSION BEFORE THE RETOUCH.

From the Chevalier de Cloussin Collection.

". . . but what a beautiful portrait! What an astounding representation of an old man!"—CHARLES BLANC.

REMBRANDT VAN RIJN

758. OLD MAN WITH A DIVIDED FUR CAP. Painter-etching. 1640.

Bartsch. No. 265.

First state (of 3). VERY FINE IMPRESSION before the slipped burin stroke near the left eye.

". . . work of great dignity and beauty, but not likely to be popular, from the absence of vigorous blacks. It is, however, admirably drawn, and though the distinctions of tone and local color are slight, this etching is one of the most brilliant that Rembrandt ever executed, and perfectly harmonious in its own key."—P. G. HAMERTON.

REMBRANDT VAN RIJN

759. Young Man Musing. Painter-etching.
Bartsch. No. 268.
Second state. Fine impression with the cheek cleared.

REMBRANDT VAN RIJN

760. Doctor Faustus. Painter-etching. Assumed date, 1652.
Bartsch. No. 270.
First state. Superb impression before the additional shading on the book at the right and before much roulette work on the drapery and garment. On the curious gray paper which Rembrandt sometimes used for his plate of St. Jerome in an Italian Landscape. Framed.
From the Hawkins Collection.

REMBRANDT VAN RIJN

761. Portrait of Cornelis Claesz Anslo, Mennonite Preacher. Painter-etching. 1641.
Bartsch. No. 271.
Second state. Very fine impression, the white strip at the bottom of the plate was worked over.
From the Chevalier J. de Franck, Nahl and W. S. Carter Collections.

"Ce portrait est un des plus beaux et des plus finis que nous ayons de la pointe de Rembrandt. Ce morceau est rare."—Bartsch.

REMBRANDT VAN RIJN

762. Portrait of Clement de Jonghe, Print-seller. Painter-etching. 1651.
Bartsch. No. 272.
First state. Superb impression before the arch and before some work on the outer fold of the cloak. One of the most beautiful and most famous portraits by the master.

"Nothing in all the great etched work of Rembrandt is in craftsmanship more unobtrusively magnificent, and in its suggestion of complex character nothing is more subtle."—Frederick Wedmore.

"As to the portraits of Clement De Jonghe which Rembrandt etched, one has no need to remark how fortunate is the arrangement or how beautiful the effect, how imposing the pensive expression of this personage whom one would so little suspect of being a merchant occupied with the prosaic details of his business and to whom Rembrandt—who always idealized nature according to his own ideas—has been able to give, as in the case of the Young Haaring, an air of revery so profound and the austere melancholy of a philosopher in meditation."—Charles Blanc.

REMBRANDT VAN RIJN

763. Portrait of Jacob Haaring (The "Old Haaring"). Painter-etching. Assumed date, 1655.
Bartsch. No. 274.
Second state. Very fine impression with the added pillar in the centre of the window on outside. In perfect condition.
From the Edward Utterson Collection.

This portrait, as well as being one of the most beautiful of Rembrandt, is, at the same time, of the utmost scarcity. It is rarely found outside of the great public collections.

REMBRANDT VAN RIJN

764. Portrait of Jan Lutma, the Elder. Goldsmith at Groningen. Painter-etching. 1656.
Bartsch. No. 276.
First state. Superb proof before the window and the signature. Printed on parchment and excessively rare. Framed.
From the John Webster and W. L. A. Dillaway Collections.

"C'est un des plus beaux que Rembrandt ait gravé. Le caractère de la tête y est rendu principalement avec tout l'esprit imaginable."

REMBRANDT VAN RIJN

765. Portrait of Jan Asselyn, the Painter, (Nicknamed "Crabbetje"). Painter-etching. Assumed date, 1674.
Bartsch. No. 277.
Third state. Very fine impression with the background completely cleaned and the portrait retouched.

REMBRANDT VAN RIJN

766. Portrait of Ephraim Bonus, Jewish Physician. Painter-etching. 1647.
Bartsch. No. 278.
Second state. An impression of the finest quality. with the burr removed from the ring; in perfect condition. Framed.
From the La Motte-Fouquet, A. Alferoff, Dr. Sträter and Marsden J. Ferry Collections.

REMBRANDT VAN RIJN

767. Portrait of Jan Uytenbogaert, Preacher of the Sect of the Arminian Remonstrants. Painter-etching. 1635.
Bartsch. No. 279.
Sixth state. Splendid impression after the two irregular corners of the octagon had been made even, but before the crude retouches on the curtain at the right. With a collector's mark "Anchor" in dry stamping, not mentioned by Fagan.

REMBRANDT VAN RIJN

768. Portrait of Jan Cornelis Sylvius, Preaching. Painter-etching. 1634.
Bartsch. No. 280.
Second state. Superb impression after the big scratch in the right upper margin had been burnished out. In perfect condition.
From the L. Galichon and A. Artaria Collections.

"This is one of Rembrandt's best portraits. It is very scarce, especially a good impression of it; as the etching being tender, many could not be taken off before the plate was worn."—Wilson.

"The following is a translation of the Latin inscription in the lower margin: This was the face of Sylvius, whose eloquence taught that Christ should be adored and showed to men the true path to Heaven. With these lips we heard him speak to the people of Amsterdam, with these he preached to the Frisians. Piety and religion were long safe in the keeping of an unyielding champion. Brightly shone the light of his life, revered for its virtues, and even in the infirmities of age he taught strong men.
"A lover of sincerity, he disdained all mere pretense of right nor cared by a fair front alone to please the good. This was his belief, that Jesus could be better preached by a nobler life, less well by thunders of eloquence. Amsterdam, cherish the memory of him who by his character set the standard for the city's life and maintained it by help of God Himself."
—C. Barlaeus.
"No further do I praise his merits which I fain would imitate, but seek to present in verse.—P. S.

REMBRANDT VAN RIJN

769. Portrait of Jan Uytenbogaert, Receiver-General (usually called "The Gold-Weigher"). Painter-etching. 1639.
Bartsch. No. 281.
Second state (of 4). Superb impression before the retouch by Captain William Baillie. Framed.

REMBRANDT VAN RIJN

770. Portrait of Lieven Willemsz van Coppenol, Writing-Master. The larger plate. Painter-etching. Assumed date, 1658.

Bartsch. No. 283.

Fifth state. Very fine impression of the state before the plate was cut down. On paper with the watermark "Folly." This is one of Rembrandt's latest plates and the impression is accompanied by an original autograph of the sitter.

From King Ferdinand of Portugal, Herman Weber and H. S. Theobald Collections.

REMBRANDT VAN RIJN

771. Portrait of Jan Six (Burgomaster Six). Painter-etching. 1647.

Bartsch. No. 285.

Third state. Fine and harmonious impression with the name and age of the personage in the lower margin. Framed.

"The portrait of Jan Six is unquestionably Rembrandt's masterpiece in the way of highly finished shading, and was evidently executed with the intention of carrying his art, for once, as far as was possible for him in that special direction."—P. G. Hamerton.

REMBRANDT VAN RIJN

772. A Bearded Man Wearing a Velvet Cap with a Jewel Clasp. Painter-etching. 1637.

Bartsch. No. 313.

Only one state admitted lately. Exceedingly fine impression.

From the J. Reiss and Marsden J. Perry Collections.

REMBRANDT VAN RIJN

773. Rembrandt's Mother Seated at a Table, Turned to the Right. Painter-etching. Assumed date 1631.

Bartsch. No. 343.

Second state. Superb and brilliant impression before the removal of the black spot near the tip of the nose.

From the Baron Von Lanna Collection.

"Sa tête, qui est vue de trois quarts, est extêmement fine et porte le caractère d'une femme très-agée."—Ch. Blanc.

REMBRANDT VAN RIJN

774. An Old Woman Sleeping. Painter-etching. Assumed date between 1635 and 1637.
Bartsch. No. 350.
Only one state known. Exceedingly fine impression.

REMBRANDT VAN RIJN

775. Three Heads of Women. Painter-etching. Assumed date 1637.
Bartsch. No. 367.
One lightly etched. Second state. Very fine impression with the three heads.

All three studies are probably portraits of Saskia. The upper head is perhaps the most beautiful etching of his wife that the master has left us.

SAMUEL WILLIAM REYNOLDS

Born in England, 1773; died at Bayswater, 1835. Pupil of C. H. Hodges.

REYNOLDS, SAMUEL WILLIAM

776. Mrs. Arbuthnot. Mezzotint.
A. Whitman. No. 11.
After John Hoppner. First state. Very fine impression with the name of the personage and with the word "Proof." Marcia Mary Anne Arbuthnot, first wife of the Right Hon. Charles Arbuthnot, M. P., and diplomat.

REYNOLDS, SAMUEL WILLIAM

777. Georgiana (Gordon), Duchess of Bedford. Mezzotint.
A. Whitman. No. 21.
After John Hoppner. Third state. Fifth daughter of Alexander, fourth Duke of Gordon; married in 1803, as his second wife, John Russell, sixth Duke of Bedford; died 1853.

REYNOLDS, SAMUEL WILLIAM

778. Charles James Fox. Mezzotint.
A. Whitman. No. 92.
After John Opie. Second state. Open letter proof. Very fine impression in perfect condition and with ample margin. Framed.
From the W. S. Carter Collection.

REYNOLDS, SAMUEL WILLIAM

779. Fishermen Going Out. Mezzotint. 1805.
A. Whitman. No. 400.
After George Morland. Proof before all letters not mentioned by Whitman. Very fine.

ANTONIO RICCIANI

Born in Rome, 1775; died —.

RICCIANI, ANTONIO

780. The Death of Priamus at the Taking of Troy. Line-engraving.
Apell, p. 358. No. 12.
After P. Benvenuti. First state. Proof before all letters, with the engraver's name only. Very rare. Framed.

JOSEPH THEODORE RICHOMME

Born in Paris, 1785; died there, 1849. Pupil of Regnault and Coiny.

RICHOMME, JOSEPH THEODORE

781. Triumph of Galathea. Line-engraving.
Apell, p. 359. No. 9.
After Raphael. Second state. Open letter proof, with the engraver's stamp. Framed.
Companion to No. 782.

RICHOMME, JOSEPH THEODORE

782. Thetis Carrying the New Armure to Achilles. Line-engraving.
Apell, p. 359. No. 10.
After F. Gérard. Second state. Open letter proof, with the engraver's stamp. Framed.
Companion to No. 781.

RICHOMME, JOSEPH THEODORE

783. Neptune and Amphitrite. Line-engraving.
Apell, p. 359. No. 11.
After Giulio Romano. First state. Proof with the artists' names only. Framed.

CHRISTOFANO ROBETTA

Born in Florence, 1463, and worked until 1522. "Vasari, who has given a long chapter to engravers by profession, does not mention Robetta. He seems to have considered this artist a mere goldsmith. Whatever may be the cause of this forgetfulness—and it is of little consequence, the plates being more eloquent than the best authenticated descriptions—we must assert that the prints signed with his name merit special attention. Drawn with unerring beauty and elegance, and engraved with a boldness and ease rare amongst the early Italians, they may sometimes be marred by timidity and inexperience, never by want of taste nor incorrectness of design."—DUPLESSIS.

ROBETTA, CHRISTOFANO

784. THE ADORATION OF THE MAGI. Painter-engraving.
Bartsch, XII. No. 6.
A very fine and strong impression; evidently a contemporary print. The plate of this engraving is still preserved in the British Museum. It has been printed often in later periods and modern impressions are of frequent occurrence. On the reverse of the plate is the engraving for the Allegory of the Power of Love.

ROBETTA, CHRISTOFANO

785. ALLEGORY OF THE POWER OF LOVE. Painter-engraving.
Bartsch, XIII. No. 25.
Fine early impression and extremely rare. This design is engraved on the reverse of the plate, The Adoration of the Magi. Bartsch. No. 6.

ANTOINE LOUIS ROMANET

1748—?

ROMANET, ANTOINE LOUIS

786. LE BAIN. Line-engraving.
Portalis and Beraldi, III, p. 412. No. 2.
After S. Freudeberg. Proof before the title. VERY FINE IMPRESSION, but cut close. RARE.

JOHANN HEINRICH ROOS

Born at Otterdorf (Palatinat), 1631; died in Frankfurt a|M, 1685.

ROOS, JOHANN HEINRICH

787. SHEPHERD AND FLOCK RESTING. Painter-etching.
Bartsch. 38.
Second state. FINE IMPRESSION. Framed.

FRANCESCO ROSASPINA

Born at Monte Scudolo, near Rimini, 1762; died in Bologna, 1842. Disciple of Volpato and Morghen.

ROSASPINA, FRANCESCO

788. The Dance of Cupids (also called the Rape of Proserpine). Line-engraving.
Apell, p. 366. No. 12.
After F. Albano. First state. Beautiful proof before all letters and the border. Framed.

NICOLETTO ROSEX (ROSSI or ROSA)

(*Called Da Modena*)

"Flourished at Modena (?) about 1490-1511. Italian engraver and goldsmith of the 16th century, born in Modena. In his early works he came under the influence of Mantegna's style. . . . He developed about the same time (1500) a style of composition quite his own, among engravers of the time, nearly always surrounding his saint or allegorical figure in a fantastic setting of classical ruin."—Hind.

ROSEX, (ROSSI or ROSA), NICOLETTO

789. Pallas. Painter-engraving.
Bartsch, XVIII. No. 48.
Very rare.
From the Earl of Cholmondeley's Collection.

PETER PAUL RUBENS

Born in Antwerp, 1577; died, 1640.

RUBENS, PETER PAUL

790. St. Catherine. Painter-etching.
Dutuit, V. No. 15.
Third state. Very fine impression and extremely rare.

"A few etchings are attributed to Rubens himself—three with some show of reason. . . . 'St. Catherine in the Clouds,' 'An Old Woman and a Boy with Candles,' and a bust of Seneca. The first, which is the most powerful work of the three, is signed in its second state, 'P. Paul Rubens fecit.' In composition it corresponds to one of the ceiling paintings done by Rubens for the Jesuits' church of Antwerp in 1620."—Hind.

JACOB RUYSDAEL

Born, 1628(29); died, 1682.

RUYSDAEL, JACOB

791. Les Voyageurs. Painter-etching.
Dutuit. No. 4.
Fine impression. Duplicate from the British Museum.

THOMAS RYDER and J. L. COSSE

Born, 1746; died, 1810.

RYDER, THOMAS, and COSSE, J. L.

792. Genius of Modesty Preventing Love Unveiling Beauty. Stipple.
After G. B. Cipriani. Very fine impression with the title, printed in brown. Framed.

WILLIAM WYNNE RYLAND

Born in London, 1732; died there, 1783. Pupil of Ravenet, Boucher and LeBas.

RYLAND, WILLIAM WYNNE

793. Cupid Tied to a Tree by the Graces. Stipple.
After A. Kauffmann. Very fine impression in red. Circular. Framed.

RYLAND, WILLIAM WYNNE

794. Telemachus in Aula Spartana (Telemachus at the Court of Sparta)—Telemachus Redux a Penelope (Telemachus Brought Back to Penelope). Stipples.
Both after Angelica Kauffmann. Brilliant impressions in red, perfect in condition. Framed. (2)

RYLAND, WILLIAM WYNNE

795. The Judgment of Paris. Stipple.
After Angelica Kauffmann. Fine impression with the inscription, printed in black. Circular. Framed.

RYLAND, WILLIAM WYNNE

796. Sleeping Venus. Stipple.
After Angelica Kauffmann. Fine proof below letters printed in red. Circular. Framed.

RYLAND, WILLIAM WYNNE

797. Venus Presenting Helen to Paris—The Flight of Helen and Paris. Stipples.
Both after Angelica Kauffmann. Superb impressions in red, with full margin and in perfect condition. (2)

These two prints are mentioned in Bryan's "Dictionary of Painters and Engravers" as being among the artist's best work.

H. SACHS

Pupil of E. Mandel.

SACHS, H.

798. In der Dämmerung. Line-engraving. 1869.
Apell, p. 371. No. 6.
After Spangenberg. First state. Artist's proof on India paper. Framed.

HERMAN SAFTLEVEN

Born in Rotterdam, 1609; died in Utrecht, 1685.

SAFTLEVEN, HERMAN

799. Landscape with a Big Tree. Painter-etching.
Bartsch, I. No. 28.
Very fine impression in perfect condition. Works by this etcher very rarely find their way into the market.

NATALE SCHIAVONE

Born at Chiozza, 1777; died in Venice, 1858. Pupil of R. Morghen.

SCHIAVONE, NATALE

800. The Assumption of the Virgin. Line-engraving.
Apell, p. 377. No. 2.
After Titian. The painting formerly in the Church of Santa Maria Gloriosa dei Frari, and now in the Gallery of the Academy of Venice. First state. Proof before all letters and before the coat-of-arms. Superb impression in perfect condition and ample margins. Framed.
From the W. S. Carter Collection.

LUIGI SCHIAVONETTI

Born at Bassano, 1765; died in London, 1810. Pupil of Volpats and Bartolozzi.

SCHIAVONETTI, LUIGI

801. The Canterbury Pilgrimage (Chaucer's Canterbury Pilgrims). Line-engraving.
Andresen, II, p. 452. No. 12.
After Thomas Stothard. Finished by J. Heath after the engraver's death. Fine open letter proof with one line of the inscription. Framed.

GEORG FRIEDRICH SCHMIDT

Berlin, 1712-1775. "Schmidt was the son of a poor weaver, and lost six precious years as a soldier in the artillery at Berlin. Owing to the smallness of his size he was at length dismissed, when he surrendered to a natural talent for engraving. Arriving at Strasburg, on his way to Paris, he fell in with Wille, a wandering gunsmith, who joined him in his journey, and eventually in his studies. The productions of Schmidt show ability, originality, and variety rather than taste. His numerous portraits are excellent, being free and lifelike, while the accessories of embroidery and drapery are rendered with effect. As an etcher he ranks next after Rembrandt."—Sumner.

SCHMIDT, GEORG FRIEDRICH

802. Portrait of Himself "with the Spider." Painter-etching.
Jacoby. No. 141.
Very fine, early impression before the additional shading near the thermometer.
From the E. Schraeter Collection.

J. F. SCHMIDT

SCHMIDT, J. F.

803. Portrait of Maurice Quentin de la Tour. (The small plate.) Line-engraving. 1772.
Jacoby. No. 89.
Second state. Superb impression with the inscription.

JAKOB MATTHIAS SCHMUTZER

Born in Vienna, 1733; died there, 1811. He studied for a time in Paris under Wille's direction.

SCHMUTZER, JAKOB MATTHIAS

804. St. Ambrose Refusing Emperor Theodosius Admittance to the Church. Line-engraving.
Apell, p. 379. No. 5.
After P. P. Rubens. Second state. Proof before letters with the pillars. Very fine.
From the Burleigh James Collection.

MARTIN SCHŒNGAUER

Born at Ulm, about 1445; died at Colmar, 1491. He first studied with his father, who was a goldsmith, and afterward seems to have visited Flanders, where he studied under Roger Van der Weyden.

SCHŒNGAUER, MARTIN

805. The Angel of the Annunciation. Painter-engraving.
Bartsch, VI. No. 1.
Very fine impression on paper with the watermark "Fleur-de-lys." A tear in the lower part carefully repaired.
Companion to No. 806.
From the Prince de Paar and Alfred Morrison Collections.

This impression shows the fine lines in the face and hands which give such peculiar delicacy to the finest impressions of Schœngauer's prints. It is only in impressions of this class that Schœngauer's peculiarly subtle modelling can be really appreciated. It is by the simplest possible technic that he attained the wonderful purity and delicacy of effect for which his prints have always been famous, and these qualities can only be appreciated in the earliest impressions.

SCHŒNGAUER, MARTIN

806. The Virgin of the Annunciation. Painter-engraving.
Bartsch, VI. No. 2.
Beautiful rich impression in perfect condition. Of almost all the early German engravers' work, Schongauer's are the most difficult to obtain in fine impressions.
Companion to No. 805.
From the P. Gellatly Collection.

SCHŒNGAUER, MARTIN

807. The Annunciation. Painter-engraving.
Bartsch, VI. No. 3.
Superb impression and of the greatest rarity.

SCHŒNGAUER, MARTIN

808. The Nativity. Painter-engraving.
Bartsch, VI. No. 4.
Extremely fine impression and of the greatest rarity. Framed.

SCHŒNGAUER, MARTIN

809. The Passion of Christ. Painter-engraving.
Bartsch, VI. Nos. 9-20.
A complete set, all equally superb impressions. Single impressions are very rarely found in such quality. An entire set can hardly be duplicated.
From the Prince Alexander Lobanow Rostowsky Collection. (12)

SCHŒNGAUER, MARTIN

810. Christ Carrying the Cross (the large plate). Painter-engraving.
Bartsch, VI. No. 21.
Fine impression of an extremely rare plate. Repaired on the left margin and two tears cleverly mended. Framed.

SCHŒNGAUER, MARTIN

811. The Crucifixion. Painter-engraving.
Bartsch, VI. No. 25.
From the R. Scholtz Collection.

SCHŒNGAUER, MARTIN

812. The Virgin and Child with a Parrot. Painter-engraving.
Bartsch, VI. No. 29.
Fine impression.
From the Von Nagler Collection; also Duplicate from the Berlin Museum.

SCHŒNGAUER, MARTIN

813. The Virgin Seated in a Court-yard. . Painter-engraving.
Bartsch, VI. No. 32.
Superb impression and of great rarity.
From the Count G. Archinto Collection.

SCHŒNGAUER, MARTIN

814. The Death of the Virgin. Painter-engraving.
Bartsch, VI. No. 33.
Superb impression of one of the finest works of the master. With the unknown collector's mark "J. G." (Perhaps J. Gerbeau.) Framed.

SCHŒNGAUER, MARTIN

815. Christ Appearing to Magdalen. Painter-engraving.
Bartsch, VI. No. 36.
Fine impression.
Duplicate from the Berlin Museum.

SCHŒNGAUER, MARTIN

816. Temptation of St. Anthony. Painter-engraving.
Bartsch, VI. No. 47.
A superb, silvery impression, in perfect condition. Extremely rare.
From the Count G. Archinto and G. D. de Arozarena Collections.

SCHŒNGAUER, MARTIN

817. St. George Killing the Dragon. Painter-engraving.
Bartsch, VI. No. 50.
This delightful little print is one of the rarest and most charming of Schœngauer's works. The present impression is wonderfully fresh and brilliant.

SCHŒNGAUER, MARTIN

818. St. James the Greater Defeating the Saracens. Painter-engraving.
Bartsch, B. VI. No. 53.
Fine impression and extremely rare, particularly in such excellent state of preservation. Considering that public collections, such as the British Museum and the

[No. 818—*Continued*]

Berlin Museum are compelled to take many of Schœngauer's prints torn across or lacking in height or breadth, the value of a perfect impression of this size may be better appreciated. Framed.

From the A. Morrison Collection.

SCHŒNGAUER, MARTIN

819. St. Martin Dividing His Cloak. Painter-engraving.
Bartsch, VI. No. 57.
Superb impression and of the greatest rarity.

SCHŒNGAUER, MARTIN

820. God the Father and the Virgin Mary Seated on a Throne. Painter-engraving.
Bartsch, VI. No. 71.
Fine old impression and extremely rare.
Duplicate from the British Museum.

SCHŒNGAUER, MARTIN

821. Coat-of-arms, with a Woman Nursing a Child. Painter-engraving.
Bartsch, VI. No. 100.
A curious and rare print.

SCHŒNGAUER, MARTIN

822. Coat-of-arms, with a Wild Man (Family von Baldinger). Painter-engraving.
Bartsch, VI. No. 103.
Fine and very rare.
From the W. Esdaile, R. Balmanno, Dr. Sträter and Von Baldinger Collections.

SCHŒNGAUER, MARTIN

823. Coat-of-arms, with a Wild Man. Painter-engraving.
Bartsch, VI. No. 105.
Very fine and rare.

SCHŒNGAUER, MARTIN

824. Incense Burner. Painter-engraving.
Bartsch, VI. No. 107.
Superb impression on paper with the watermark "High Crown." One of the finest specimens of ornamental work which has probably never been surpassed.

GABRIEL SCORODOMOFF

Born, 1748; died, 1792. Pupil of Bartolozzi.

SCORODOMOFF, GABRIEL

825. Cupid and Nymphs. Circular. Stipple.
After Angelica Kauffmann. Brilliant proof before all letters in red, with small margin.

SCORODOMOFF, GABRIEL

826. Triumph of Beauty. Circular. Stipple.
Very fine proof before all letters, printed in red. Framed.

ADAMO SCULPTOR

(*Also known as Ghisi*)

Flourished in Mantua about 1566-1580. Supposed to have been a son of Giovanni Battista Sculptor.

SCULPTOR, ADAMO

827. Three Cupids. Engraving.
Bartsch, XV. No. 23.
After Giulio Romano.

"This is the best print which was engraved by Adam Ghisi, if indeed it be by him, which might be contested."—Bartsch.
Bartsch followed the older cataloguers in giving the name of Ghisi to the whole of the Sculptor family.

DIANA SCULPTOR

(*Also known as Ghisi*)

Born at Mantua, about 1535; died about 1587. Supposed to have been a daughter of Giovanni Battista Sculptor.

SCULPTOR, DIANA

828. The Birth of Apollo and Diana. Engraving.
Bartsch, XV. No. 39.
After Giulio Romano. First state. Before "Horatius Pacificus Formis" was added on the plate. Framed.

"The dates on her sixty plates range from 1581 to 1588. About 1579 she married the architect and sculptor, Francesco Ricciarelli."—Bryan.

SCULPTOR, DIANA

829. A Sacrifice to Jupiter. Engraving.
Bartsch, XV. No. 40.
After Giulio Romano. First state. Early impression, before the address: "Horatius Pacificus Formis."
From the Robert Dumesnil and A. Morrison Collections.

GIOVANNI BATTISTA SCULPTOR

(*Also known as Ghisi*)

Born at Mantua, 1503; died there, 1575. "He was an architect, painter and engraver, and a disciple of Giulio Romano and Marcantonio. After the death of the former he became architect-in-chief to the Duke of Mantua. He engraved about twenty plates, the dates on which range from 1535 to 1540. In technique they are dry, deficient in half tones, but good in drawing. He used to be considered the head of the Ghisi family, but later researches proved that his name was really Sculptor."—Bryan.

SCULPTOR, GIOVANNI BATTISTA

830. Hercules Suffocating Antaeus. Engraving.
Bartsch, XV. No. 12.
After Giulio Romano. Early impression.
From the Sir Thomas Lawrence Collection and also a duplicate from the Kunsthalle Bremen.

WILLIAM SHARP

Born in London, 1749; died there, 1824. Pupil of B. West and F. Bartolozzi. "This engraver may claim kindred with the best. His first essays were the embellishment of pewter pots, from which he ascended to the heights of art, showing a power rarely equalled. Without any instance of peculiar beauty, his works are constant in character and expression, with every possible excellence of execution; face, form, drapery—all are as in nature."—Charles Sumner.

SHARP, WILLIAM

831. The Doctors of the Church. Line-engraving.
Apell, p. 393. No. 6.
After Guido Reni. Second state. Proof before letters, with the coat-of-arms and with the device on the ribbon. Very fine. Framed.

"This picture, painted in Guido's early and most powerful manner, was eminently suited to the innate vigor of the engraver, and his translation of it is a work of art in its truest sense. Every part of it is managed with the most consummate skill, and in the finest keeping; the drapery well and

[No. 831—*Continued*]

nobly arranged, the deep thought and character of each head admirably rendered, the anatomy most carefully developed, and the drawing perfect; a profound sense of meditation pervades the whole, well fitting the character of the scene. Sharp considered it his best work."—W. S. Baker.

SHARP, WILLIAM

832. St. Cecilia. Line-engraving. 1790.
Apell, p. 393. No. 7.
After Domenichino. Second state. Proof before all letters, but with the border. Framed.
From the Wm. H. Daugherty Collection.

SHARP, WILLIAM

833. Portrait of Dr. John Hunter, Anatomist. Line-engraving.
Apell, p. 396. No. 38.
After Sir Joshua Reynolds. Very fine and rare. Framed.

"It is of portraits especially that I write, and here Sharp is truly eminent. All that he did was well done; but two were models; that of Mr. Boulton, a strong, well-developed country gentleman, admirably executed, and of John Hunter, the eminent surgeon, after the painting by Sir Joshua Reynolds, in the London College of Surgeons, unquestionably the foremost portrait in English art, and the coequal companion of the great portraits in the past; but here the engraver united his rare gifts with those of the painter."—Charles Sumner.

JOHN KEYSE SHERWIN

Born, 1751 (?); died, 1790.

SHERWIN, JOHN KEYSE

834. Roxalana (Mrs. Abington). Stipple.
After Sir Joshua Reynolds. Fine impression in black ink and in perfect condition.

SHERWIN, JOHN KEYSE

835. A Tale of Love. Stipple.
After Sir Henry Bunbury. Very nicely printed in colors, well preserved and with enough margin to show the platemark. Framed.

WILLIAM SHERWIN

Born in Wellington, Shropshire, about 1650 and flourished from 1670 to 1711. Died about 1715.

SHERWIN, WILLIAM

836. Portrait of Edward Ward. (Author of "London Spy," etc.) Line-engraving.
Fine, early impression; rare.
From the F. Walker Collection.

JOHN SIMON

Born in Normandy, 1675; died in London, 1755.

SIMON, JOHN

837. Colley Cibber. Apparently in the character of Lord Toppington in the "Careless Husband."
C. Smith, III. No. 39.
After Grisoni. Celebrated actor and writer, born in London in 1761; Poet Laureate; severely satirized by Pope; died 1757. Only one state known. Very fine impression. Framed.
From the Royal Collection at Windsor Castle.

JEAN PIERRE SIMON

Worked in London about 1785.

SIMON, JEAN PIERRE

838. Angels' Heads (Children of Lord William Gordon) (Miss Frances Isabella Kerr Gordon). Stipple.
After Sir Joshua Reynolds. First state. Proof before letters printed in black ink. Very fine and rare.

SIMON, JEAN PIERRE

839. Credulous Lady and Astrologer. Stipple.
Portalis and Beraldi, III, p. 548.
After J. R. Smith. Very nicely printed in colors. Framed.

SIMON, JEAN PIERRE

840. Sleeping Nymph (Mrs. Opie). Stipple.
After John Opie. Superb proof before letters, printed in brown. Large margin. Framed.

JEAN-BAPTISTE SIMONET

Born in Paris, 1742; died there, 1813. "Another engraver who was a favorite interpreter of the work of Baudouin was Jean Baptiste Simonet, whose three most celebrated prints are 'Le Coucher de la Mariée,' 'Le Modele honnête,' and 'La Soiree des Tuileries.' . . . The essential characteristics of Simonet as an engraver were lightness of touch, correctness of execution and absolute fidelity to the original design."—Ralph Nevill.

SIMONET, JEAN-BAPTISTE

841. Le Couché de la Mariée. Line-engraving upon the etching by Jean Michel Moreau le jeune.
Portalis and Beraldi, III, p. 557. No. 2.
After P. A. Baudouin. Proof before all letters with the coat-of-arms only. Extremely fine impression on large paper with untrimmed edges. Very rare in such fine condition.

SIMONET, JEAN-BAPTISTE

842. Le Danger du Tête-à-Tête. Line-engraving.
Portalis and Beraldi, II, p. 557. No. 4.
After P. A. Baudouin. Very fine and rare.

"Simonet's best work, apart from 'Le Coucher de la Mariée,' is 'Le Danger du Tête-à-Tête,' also after Baudouin, and in this work his ability with the mordant as well as with the burin is clearly seen."—Laurence and Dighton.

SIMONET, JEAN-BAPTISTE

843. La Soirée des Tuileries. Line-engraving.
Portalis and Beraldi, III, p. 557. No. 5.
After P. A. Baudouin. Proof before all letters and before the border. Very fine and excessively rare.

"'La Soiree des Tuileries' is incomparably superior to its pendant 'Rose et Colas,' being indeed one of the most pleasing of French prints. 'Rose et Colas,' though pretty, is more ordinary in style, and in consequence less valuable than 'La Soiree des Tuileries,' of which it may be added, two *gouaches* still exist."—Ralph Nevill.

JOHN SMITH

Born, 1652; died, 1742. "Even in his own time the merits of this engraver were highly appreciated, and subsequent writers, as Walpole, have considered him one of the great improvers of the art. He certainly excelled in brilliancy of effect, and was powerful, clear and correct in drawing."—CHALONER SMITH.

SMITH, JOHN

844. WM. WYCHERLY. Mezzotint.
C. Smith, III. No. 284.
After Sir Peter Lely. Second state. VERY FINE IMPRESSION WITH THE INSCRIPTION. RARE.

JOHN RAPHAEL SMITH

Born at Derby, 1752; died at Doncaster, 1812. "About 1767 he came to London, and, it is said, first engaged himself as a shopman, but soon entered on the career of an artist. He practiced painting extensively, and drew with great spirit. A very considerable number of his prints are from his own designs and pictures, yet he was most successful in his renderings of the works of Gainsborough, Reynolds and Romney. The prints published by him between the years 1775 and 1787 are, nearly without exception, among the most admirable productions ever executed in mezzotint."—CHALONER SMITH.

"Among all the engravers the art of mezzotint has produced, J. R. Smith is perhaps the most skilful and accomplished. His scraping has all the strength and vigor of a man who is complete master of his craft, while his training as a painter enabled him to add to his touch the true feeling of the artist."—ALFRED WHITMAN.

SMITH, JOHN RAPHAEL

845. THE HON. MRS. E. BOUVERIE. Mezzotint. 1799.
C. Smith, III. No. 19.
Half length. After John Hoppner. First state. Proof before all letters and before the border, probably unique. SPLENDID IMPRESSION, WITH A SMALL MARGIN.

Arabella, daughter of Sir Chaloner Ogle, Bart.; married, first, in 1785 (his second wife), Hon. Edw. Bouverie, youngest son of the 1st Earl of Radnor, who died in 1824; second, in 1828, Robert Talbot, son of Richard Talbot, who died in 1843.

SMITH, JOHN RAPHAEL

846. Mrs. Carnac. Mezzotint. 1778.
Smith, III. No. 31.
Full length portrait. After Sir Joshua Reynolds. Second state. Beautiful proof with the artist's name and the publication line in scratched letters.

Elizabeth, only daughter of Thomas Rivett, Esq., of Derby, M.P.; married John Carnac, Esq., brigadier-general in the East India Company's service, who died at Mangalore, 1800.

SMITH, JOHN RAPHAEL

847. The Clavering Children. Mezzotint. 1779.
C. Smith, III. No. 41.
Whole length. After George Romney. First state. Very fine proof with the artists' names in scratched letters only. At top and sides no margin, at the bottom only one-half inch.

Children of George Clavering of Greencroft, Esq. The girl died unmarried, 1795; the boy, born 1771, succeeded his uncle, Sir Thomas, LL.D., of Axwell Park, Co. Durham, as 8th Baronet. Died at Clifton, 1853.

SMITH, JOHN RAPHAEL

848. Lady Catherine Pelham Clinton. Mezzotint. 1782.
C. Smith, III. No. 43.
Whole length. After Sir Joshua Reynolds. Second state. Fine impression with the inscription.
From the A. Morrison Collection.

Born 1776, only daughter of Henry Pelham Clinton, styled Earl of Lincoln, and grand-daughter of Henry, Duke of Newcastle; married, 1800, William, styled Lord Folkstone. She died at Paddington, 1804.

SMITH, JOHN RAPHAEL

849. Miss Cumberland. Mezzotint. 1779.
C. Smith, III. No. 49.
Half length. After George Romney. First state. Very fine proof before the inscription in scratched letters.

Elizabeth, eldest daughter of Richd. Cumberland, Esq.; married, 1782, Lord Edward Charles Cavendish-Bentick, who was youngest son of the 2d Duke of Portland, and died in 1819. She died at Ramsgate, 1837, aged 77.

SMITH, JOHN RAPHAEL

850. The Gower Family. Mezzotint. 1781.
C. Smith, III. No. 68.
Whole length standing. After George Romney. First state. Very fine scratched letter proof.

Susan, second daughter of Alexander Stewart, 6th Earl of Galloway; married, 1768, Granville, 2d Earl Gower. She died 1805, aged 60. Her children were: Georgiana, born 1769; Charlotte Sophia, born 1771; Susanna, born 1772; Granville, born 1773.

SMITH, JOHN RAPHAEL

851. Mrs. Phoebe Hoppner (Sophia Western). Mezzotint. 1784.
C. Smith, III. No. 87.
Half length. After John Hoppner. First state. Superb proof before the border line and the changes in the face. Probably unique.

SMITH, JOHN RAPHAEL

852. Lady Caroline Montague (as Winter). Mezzotint. 1777.
C. Smith, III. No. 110.
Whole length standing. After Sir Joshua Reynolds. First state. Proof with the artists' names and publication line in scratched letters.

Born 1774; third daughter of Henry, 3d Duke of Buccleugh; married at Richmond, 1803, Charles Douglas, Bart. She survived her husband, who died in 1837.

SMITH, JOHN RAPHAEL

853. The Hon. Miss O'Neill. Mezzotint. 1798.
C. Smith, III. No. 123.
After W. Peters. Half length. Undescribed state, before the first mentioned by Smith. Proof with the artists' names only in scratched letters. The publication line is put on in ink by hand. Probably unique.

Henrietta Boyle, only child of Charles, Lord Dungarvan; married, 1777, John O'Neill, Esq., who died of wounds received in action with the Irish rebels, 1798. Was an early patron of Mrs. Siddons, and is described as a most charming person. She died in Portugal in 1793, aged 37.

SMITH, JOHN RAPHAEL

854. The Children of Walter Synnot, Esq. Mezzotint. 1782.
C. Smith, III. No. 160.
After J. Wright. First state. Beautiful scratched letter proof. Plate mark missing.

Walter Synnot, Esq., of Ballynoyer House, Co. Armagh, who was afterwards knighted, married, first, 1770, Jane, daughter of John Seton, Esq., of Camberwell, Surrey, representative of the Setons of Parbroth. Their children are those represented: Marcus, born 1771: Walter; and Maria Eliza, died unmarried in 1800, aged 24.

SMITH, JOHN RAPHAEL

855. The Ferngatherers. Mezzotint.
Not mentioned by Smith.
After George Morland. Print in colors. Framed with black glass mat.

SMITH, JOHN RAPHAEL

856. Visit to the Grandfather. Mezzotint.
Engraved by E. Dayes. Fine open letter proof with margin. Framed.

SMITH, JOHN RAPHAEL

857. A Loisir. Stipple.
Nicely printed in colors.

JONATHAN SPILSBURY

Flourished in London from 1760 to 1790.

SPILSBURY, JONATHAN

858. Miss Jacobs. Mezzotint. 1762.
C. Smith, III. No. 21.
Three-quarter length sitting. After Sir Joshua Reynolds.
First state. Extremely fine proof before all letters.
Small margin.

SIR ROBERT STRANGE

Born in one of the Orkney Islands, 1723. Died in London in 1792. "Strange had a style of his own—rich, soft and peculiarly adapted to the rendering of flesh tints."—The Golden Age of Engraving.

STRANGE, SIR ROBERT

859. Abraham Sending Away Hagar. Line-engraving. 1767.
Le Blanc. No. 1.
After Guercino. First state. Proof before all letters. Very fine.

STRANGE, SIR ROBERT

860. The Madonna of St. Jerome with St. Mary Magdalen and Angels (called "The Day of Correggio"). 1771.
Le Blanc. No. 7.
After Correggio. Second state.

"Among the many fine subjects which Strange engraved . . . there is none more attractive or a more faithful translation of the original than the famous 'Madonna of St. Jerome, with the Magdalen and Angels.' "—Willis O. Chapin.
"His acknowledged masterpiece is the 'Madonna of St. Jerome,' called 'The Day,' after the picture by Correggio."—Charles Sumner.

STRANGE, SIR ROBERT

861. Venus—Danaë. Line-engravings. 1768.
Le Blanc. Nos. 27 and 35.
Both after Titian. Second states. A beautiful pair, in fine condition with uncut margins. (2)

STRANGE, SIR ROBERT

862. Venus and Adonis. Line-engraving. 1779.
Le Blanc. No. 29.
After Titian. First state. Proof before all letters. Very fine and rare. Proofs of Strange's engravings are of the utmost rarity, more so than of any of the other master-engravers.

STRANGE, SIR ROBERT

863. Fortune. Line-engraving. 1778.
Le Blanc. No. 41.
After Guido Reni. First state. Beautiful proof before all letters. Very rare. Framed.

STRANGE, SIR ROBERT

864. CHARLES I AND THE MARQUIS OF HAMILTON. Line-engraving. 1782.
Le Blanc. No. 45.
After A. van Dyck. First state. Superb proof before all letters. THIS IS ONE OF THE THREE GREAT PORTAITS BY THIS ENGRAVER. Framed.

STRANGE, SIR ROBERT

865. THE CHILDREN OF CHARLES I
Le Blanc. No. 49.
After A. van Dyck. Second state. SUPERB IMPRESSION IN PERFECT CONDITION.

STRANGE, SIR ROBERT

866. APOTHEOSIS OF THE PRINCES OCTAVIUS AND ALFRED, CHILDREN OF GEORGE III. 1786.
Le Blanc. No. 50.
After Benjamin West. First state. VERY FINE PROOF BEFORE ALL LETTERS. Framed.

FIFTH SESSION

WEDNESDAY AFTERNOON, APRIL 14, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 867 to 1028 inclusive

NICOLAS HENRI TARDIEU

Born in Paris, 1674; died there, 1749.

TARDIEU, NICOLAS HENRI

867. L'Embarquement pour Cythère. Line-engraving.
Portalis and Beraldi, III, pp. 582-83. No. 1.
After A. Watteau. Superb impression, in perfect condition. This plate ranks as the finest of all plates after Watteau.

DAVID TENIERS

Born in Antwerp, 1610; died in Brussels, 1690.

TENIERS, DAVID

868. The Archers. Painter-etching.
Dutuit, V. No. 37.
First state. Fine impression. Framed.

ROBERT THEW

"An excellent engraver in the chalk and dotted manner; was born at Patrington, Holdernesse, in 1758; served until 1783 as a soldier, and then, at Hull, took to engraving visiting cards and addresses. His head of an old woman, after Gerard Douw, first brought him into notice, and he was afterward employed by Boydell on the large plates for his 'Shakespeare.' He died 1802."—Bryan.

THEW, ROBERT

869. Mr. and Mrs. Cosway. Stipple.
After Richard Cosway. Fine impression in brown.

PAOLO TOSCHI

Born at Parma, 1788; died there, 1854. Pupil of Bervic. Director of the Academy of Fine Arts.

TOSCHI, PAOLO

870. MADONNA DELLA TENDA. Line-engraving.
Apell, p. 431. No. 2.
First state. Proof before all letters.
VERY FINE.

"The last of the great Italian engravers was Paolo Toschi, pupil of Bervic, who was himself a pupil of Wille. It remained for Toschi to discover in the lovely frescoes of Correggio, at Parma, a mine of the richest ore, which his predecessors for more than three centuries had scarcely touched. The 'Madonna della Scala,' the 'Incaronata' and the pair of groups of cherubs may be cited as examples of what Toschi has done for Correggio and for art."—GOLDEN AGE OF ENGRAVING.

TOSCHI, PAOLO

871. MADONNA DELLA SCALA. Line-engraving.
Apell, p. 431. No. 3.
After Correggio. Remarque proof.
EXCEEDINGLY FINE AND VERY RARE. THIS IS ADMITTED TO BE THE MOST BEAUTIFUL OF ALL TOSCHI'S ENGRAVINGS.

TOSCHI, PAOLO

872. LA DISCESA DELLA CROCE (Dsecent from the Cross). Line-engraving. 1843.
Apell, p. 431. No. 6.
After Daniel di Volterra. First state. Remarque proof with the white square on the cross. VERY FINE AND RARE. Framed.

TOSCHI, PAOLO

873. VENUS AND ADONIS. Line-engraving.
Apell, p. 431. No. 8.
After F. Albano. First state. Proof before all letters. VERY FINE AND RARE. This is the principal part of the picture in the Louvre. Framed.

CHARLES TURNER

Born at Woodstock, 1774; died there, 1857.

TURNER, CHARLES

874. Miss Cholmondeley. Mezzotint.
A. Whitman. No. 111.
Full length standing. After John Hoppner. First state; fine proof before the retouch, with large margin. Framed.

TURNER, CHARLES

875. Admiral Lord Nelson. Mezzotint.
A. Whitman. No. 401.
Full length portrait. After John Hoppner. Earlier state than the first mentioned. Proof before all letters, touched upon by the painter to indicate to the engraver where to lighten the plate. Very fine and extremely rare.

This engraving was published on the day of Nelson's funeral, by P. & D. Colnaghi & Co. There had been no time to engrave the title on the plate, and the proofs were sold wet as they came from the printer. Only a very few have been preserved, and the present impression, touched upon by the painter of the picture, is probably unique.

TURNER, CHARLES

876. Lord Newton (Charles Hay). Mezzotint.
A. Whitman. No. 403.
After Sir Henry Raeburn. Half length. First state. Very fine. Open letter proof with good margin.

TURNER, CHARLES

877. Interior of a Cottage. Mezzotint.
A. Whitman. No. 745.
After Thomas Gainsborough. Third state. Very fine. Script letter proof. Framed.

TURNER, CHARLES

878. Little Cottager. Mezzotint.
A. Whitman. No. 746.
After Thomas Gainsborough. Third state. Framed.

TURNER, CHARLES

879. Hebe. Mezzotint.
A. Whitman. No. 761.
After F. Huet-Villiers. First state. Very fine proof before letters. Framed.

J. M. W. TURNER

Born, 1775; died, 1851.

"The 'Liber Studiorum' was intended by Turner from the first to be a series —not of sketches, but of fully finished pictures; and these pictures were to illustrate his whole range of powers, and to embrace every sort of subject of which he considered himself master. . . . The 'Liber Studiorum' came forth a truly monumental work, taking rank with the highest productions of Turner's genius."—W. G. Rawlinson.

TURNER, J. M. W.

880. Junction of Severn and Wye. Etching and mezzotint.
Rawlinson. No. 28.
Drawn, etched and engraved by J. M. W. Turner. Second state; with the letter H in the lower right corner of the margin, but before the dot in the bow of the P. of the initial letters. Framed.
From the W. S. Carter Collection.

"One of the most beautiful of the 'Liber' subjects. Fine impressions have a certain rare *bloom* on them—if I may use the word. They seem to recall the indescribable bright freshness one has sometimes seen over a landscape on a June morning, when the increasing warmth of the sun has just—but only just—cleared off the early mists, and, with a clear sky overhead, everything is sparkling with dew."—Rawlinson.

TURNER, J. M. W.

881. Woman at a Tank, or Hindoo Ablution. Etching and mezzotint.
Rawlinson. No. 38.
Engraved by W. Say. First state. Before the mark resembling a broad capital A. in the margin. Framed.
From the W. S. Carter Collection.

"Exceedingly fine. . . . The print is intensely poetical in feeling throughout."—Rawlinson.

TURNER, J. M. W.

882. Solway Moss. Etching and mezzotint.
Rawlinson. No. 52.
Engraved by Thomas Lupton. Second state. A single diagonal stroke in the left lower corner in the margin. Framed.
From the W. S. Carter Collection.

" 'Solway Moss' is one of the truly grand plates of the 'Liber'—perhaps the grandest of them all. Both painter and engraver seem to have surpassed themselves here."—Rawlinson.

TURNER, J. M. W.

883. The Castle Above the Meadows (often called "Oakhampton Castle." E. P.) Etching and mezzotint.
Rawlinson. No. 8.
First state; very fine proof with the letters E. P. in open capitals. Framed.

VAN ASSEN

VAN ASSEN

884. Lady Hamilton. Stipple.
Fine impression, in perfect condition. Framed.

CORNELIS VAN DALEN, Jr.

Flourished at Amsterdam from 1642 to 1665.

VAN DALEN, CORNELIS, Jr.

885. Giovanni Boccaccio. Line-engraving.
Andresen, p. 318. No. 9.
After Titian. First state. Superb proof before all letters.

ANTHONIE VAN DYCK

Born in Antwerp, 1599; died in London, 1641.
"No true critic can be indifferent to Van Dyck. He was one of the great princes of the art. . . . He had all the great qualities; he had perfect freedom and exquisite refinement. . . . His aims were few, his choice of means instinctively wise and right, his command of them absolute, his success complete."—P. G. Hamerton.

VAN DYCK, ANTHONIE

886. Christ with the Cane. Painter-etching.
Dutuit, IV, p. 155. A.
Second state. Very fine impression from the finished plate (most likely finished by Lucas Vorsterman) before the words: "A Bon Enfant excu," were added following the word "Privilegio."

VAN DYCK, ANTHONIE

887. Lucas Vorsterman. Painter-etching.
Wibiral. No. 14.
Not mentioned by Fagan.
First state (of 5). Superb impression of the pure etching, with margin. Extremely rare.
From the A. Curtis, H. S. Theobald and two other collections.

"On regard cette pièce comme le chef-d'œuvre des eaux-fortes de Van Dyck."—Wibiral.

VAN DYCK, ANTHONIE

888. Frans Franck. Painter-etching.
Wibiral. No. 6.
Second state. Very fine proof before the inscription and the border-line. In perfect condition, and with unusually large margin.

VAN DYCK, ANTHONIE

889. Jan de Wael. Painter-etching.
Wibiral. No. 17.
First state (of 5). Very fine impression before the left arm and hand have been indicated and before all letters. Of the greatest rarity.
From the H. S. Theobald Collection.

CHARLES STORM VAN 'S GRAVESANDE

Born at Breda, 1841.

"There are few etchers in any age who are at the same time simple in their methods of work and original. The proportion of such etchers at the present day is small indeed. . . . The truth is, as any one who likes to try it will soon discover for himself, that the power of etching simply and beautifully at the same time is very rare. It has always seemed to me, and it seems to me still, that this gift is *the* gift for an etcher."—P. G. Hamerton.

"I find Gravesande the ideal painter-etcher—a maker of illusions rather than of lines—whose lines are so fused and lost in the perfect whole that we see and feel what is done, with never a thought for the means whereby it got itself done. It is a comfort to sit down before the work of such an artist as this."—John Williamson Palmer.

VAN 'S GRAVESANDE, CHARLES STORM

890. Entrée de Forêt (near Kelheim, Bavaria). Original drypoint.
Rice. No. 25.
Signed proof. Framed.

VAN 'S GRAVESANDE, CHARLES STORM

891. Moulin au Bord du Gein, près Abcoude. Painter-etching. Signed artist's proof on Japanese paper. Very fine impression; the dry-point rich and velvety. One of the most highly prized of the master's dry-points. Framed.
From the W. S. Carter Collection.

LUCAS VAN LEYDEN

Born in Leyden in 1494; died in 1533.
"His engravings rank with those of Marc Antonio and Albert Dürer. Good impressions are exceedingly rare, and even during the lifetime of the artist sold at high prices."

VAN LEYDEN, LUCAS

892. Adam and Eve. Painter-engraving. 1519.
Bartsch, VII. No. 8.
Very fine impression.
From the A. Morrison Collection.

VAN LEYDEN, LUCAS

893. Adam and Eve After the Expulsion. Painter-engraving. 1519.
Bartsch, VII. No. 11.

VAN LEYDEN, LUCAS

894. The Same. Woodcut.
Bartsch, VII. No. 11.
Reversed copy by Christopher van Sichem.

VAN LEYDEN, LUCAS

895. Cain Killing Abel. Painter-engraving.
Bartsch, VII. No. 13.
A delicate, early impression with wide margin.
From the W. Esdaile, Baron Marochetti and A. Morrison Collections.

VAN LEYDEN, LUCAS

896. Lot and His Daughters. Painter-engraving.
Bartsch, VII. No. 16.
Old impression on paper with the "Gothic P." Framed.

VAN LEYDEN, LUCAS

897. David Playing the Harp Before Saul. Painter-engraving.
Bartsch, VII. No. 27.
Very fine and brilliant impression, on paper with the watermark of the "Gothic P." In splendid condition. One of the finest of this engraver's plates. Framed.
"Nothing can surpass the exquisite work of this engraving, nor aught rival its marvellous and brilliant silveriness."—Willshire.

VAN LEYDEN, LUCAS

898. Solomon Adoring the Idols. Painter-engraving.
Bartsch, VII. No. 30.
Framed.

VAN LEYDEN, LUCAS

899. Esther Before Ahasuerus. Painter-engraving.
Bartsch, VII. No. 31.
Fine impression on paper with the watermark "Gothic P."

VAN LEYDEN, LUCAS

900. Triumph of Mordecai. Painter-engraving.
Bartsch, VII. No. 32.
Fine impression on paper with the "High Crown." Framed.

VAN LEYDEN, LUCAS

901. Susannah and the Elders. Painter-engraving.
Bartsch, VII. No. 33.
Fine, old impression.

VAN LEYDEN, LUCAS

902. The Rest in Egypt. Painter-engraving.
Bartsch, VII. No. 38.
Fine impression.
From the A. Morrison Collection.
Bartsch says that this plate must have been engraved about 1508.
It is noticeable that very little foliage drawn to a large scale occurs in Dürer's work, while it is very frequent in that of Lucas.

VAN LEYDEN, LUCAS

903. The Baptism of Christ. Painter-etching.
Bartsch, VII. No. 40.

VAN LEYDEN, LUCAS

904. CHRIST BEFORE THE HIGH-PRIEST. From the round Passion.
Painter-engraving.
Bartsch, VII. No. 59.
VERY FINE IMPRESSION, on paper with the watermark "High Crown." EXTREMELY RARE. Framed.

VAN LEYDEN, LUCAS

905. CHRIST PRESENTED TO THE PEOPLE. Painter-engraving.
Bartsch, VII. No. 71.
FINE IMPRESSION. Slightly repaired. Framed.

VAN LEYDEN, LUCAS

906. THE GREAT CRUCIFIXION (Calvary). Painter-engraving.
Bartsch, VII. No. 74.
FINE AND VERY RARE.

VAN LEYDEN, LUCAS

907. CHRIST APPEARING TO MAGDALEN. Painter-engraving.
Bartsch, VII. No. 77.
VERY FINE IMPRESSION.
From the A. Morrison Collection.

One of the most beautiful of the prints of Lucas van Leyden.
Both Dürer and Lucas represented Christ, in this scene, as wearing a broad-brimmed hat, probably founding this conception on the phrase in the Gospel: "She, supposing him to be the gardener."

VAN LEYDEN, LUCAS

908. RETURN OF THE PRODIGAL SON. Painter-engraving.
Bartsch, VII. No. 78.
BRILLIANT IMPRESSION. Framed.

VAN LEYDEN, LUCAS

909. ST. LUKE. Painter-engraving.
Bartsch, VII. No. 104.
SUPERB IMPRESSION. Framed.
From the A. Morrison Collection.

The singular position of the Ox's head is due to the fact that the Saint is using the tips of its horns as a rest to support the book in which he is writing. This plate was believed by Bartsch to have been engraved about 1508.

VAN LEYDEN, LUCAS

910. The Conversion of Saul. Painter-engraving. 1509.
Bartsch, VII. No. 107.
Fine impression on paper with the watermark "Jug." Framed.

VAN LEYDEN, LUCAS

911. Temptation of St. Anthony. Painter-engraving.
Bartsch, VII. No. 117.
Very brilliant impression on paper with the "Gothic P." Framed.

VAN LEYDEN, LUCAS

912. St. George Liberating the Princess. Painter-engraving.
Bartsch, VII. No. 121.
Very fine impression.
From the A. Morrison Collection.

Undated, but believed to have been engraved about 1508. Lucas would then have been only fourteen at the time he engraved this plate, and indeed there is something about the way in which the Princess weeps at the prospect of being eaten by the Dragon and wipes away her tears in childish fashion with the back of her hand that tempts one to think that the artist who conceived it must himself have been a child who believed in the German fairy-tales not so very long before.

VAN LEYDEN, LUCAS

913. The Dance of the Magdalen. Painter-engraving. 1519.
Bartsch, VII. No. 122.
Superb impression on paper with the watermark "Gothic P." A tear in the upper portion of the print has been carefully mended.
From the R. Fisher Collection.

"This beautiful piece, which Lucas engraved in the period of his greatest power, is one of his best works. Fine impressions are extremely difficult to find. They were already sold during the lifetime of Lucas at a golden florin, which was for that epoch a very great price; since then fine impressions have become still rarer, time having destroyed the greater number of them, and the price has rapidly increased, collectors sometimes pushing the print to enormous sums."—Bartsch (1796).

VAN LEYDEN, LUCAS

914. Mahomet and the Monk Sergius. Painter-engraving. 1508.
Bartsch, VII. No. 126.

This is Van Leyden's first dated print. It illustrates the story of why the prophet forbade the drinking of wine. In company with his friend, the monk Sergius, Mahomet once fell asleep, overcome with wine. During this time a soldier killed the monk and put the sword into the prophet's hand. On his awakening, the soldiers told him that it was he who had killed the monk while drunk. Mahomet knew nothing about it, but realized the terrible consequences of overindulgence and prohibited the use of wine.

VAN LEYDEN, LUCAS

915. The Poet Virgil Suspended in a Basket. Painter-engraving.
Bartsch, VII. No. 136.
Fine old impression, slightly repaired. Framed.

VAN LEYDEN, LUCAS

916. The Promenade. Painter-engraving.
Bartsch, VII. No. 144.
Fine impression.

VAN LEYDEN, LUCAS

917. A Buffoon Kissing a Woman. Painter-etching.
Bartsch, VII. No. 150.
From the W. Drugulin and A. Morrison Collections.

VAN LEYDEN, LUCAS

918. The Musicians. Painter-engraving.
Bartsch, VII. No. 155.

This is one of the charming prints of the period of Dürer's influence, full of a fine humor, and though small it is one of the most desirable plates of the engraver.

VAN LEYDEN, LUCAS

919. The Dentist. Painter-engraving.
Bartsch, VII. No. 157.
Extremely rare and from a technical point, one of the best pieces by the master.

VAN LEYDEN, LUCAS

920. The Milkmaid. Painter-engraving.
Bartsch, VII. No. 158.
A most brilliant impression. Framed.
From the J. S. Morgan Collection.

VAN LEYDEN, LUCAS

921. Ornament with Two Dolphins. Painter-engraving.
Bartsch, VII. No. 161.
Fine impression.

VAN LEYDEN, LUCAS

922. Ornament with Two Sphinxes. Painter-engraving.
Bartsch, VII. No. 162.

VAN LEYDEN, LUCAS

923. Ornament with Two Mermaids. Painter-engraving.
Bartsch, VII. No. 164.
The corners missing.

VAN LEYDEN, LUCAS

924. An Escutcheon with Two Winged Genii. Painter-engraving.
Bartsch, VII. No. 167.
From the Mariette and Von Nagler Collections; also Duplicate from the Berlin Museum.

ISRAEL VAN MECKENEM

Worked in Bocholt and died there, 1503. Goldsmith and engraver.
"There is evidence that Israel's stylistic connection with the Netherlands may be referred in a particular degree to a possible apprenticeship with Master W. Like most of the early engravers, he was a goldsmith, and never in fact much more than a clever craftsman. He was a prolific producer, his work amounting in all to 570 plates, but a large proportion are copies from E. S., Schœngauer, the young Dürer and others. He was one of the first engravers to apply to any extent the idea of reworking old plates after they were worn with many printings. Nor did he limit this practice to his own engravings, but reworked numerous plates of others, e.g., of E. S. and F. V. B., and more than all of the 'Master of the Berlin Passion,' who has been recently identified with Meckenem's father."—Hind.

VAN MECKENEM, ISRAEL

925. The Dance of Herodias. Engraving.
Bartsch, VI. No. 9.
Very fine impression of one of the engraver's most interesting plates. Of great rarity.

VAN MECKENEM, ISRAEL

926. Christ Carrying the Cross. From the Passion. Engraving.
Bartsch, VI. No. 17.
A most brilliant impression.

From the Ambroise-Firmin Didot and Louis Galichon Collections.

VAN MECKENEM, ISRAEL

927. St. Luke Painting the Picture of the Virgin. Engraving.
Bartsch, VI. No. 107.
St. Luke is supposed to represent the father of the engraver. Superb impression.

From the A. Morrison Collection.

VAN MECKENEM, ISRAEL

928. St. Gregory. Engraving.
Bartsch, VI. No. 101.
Very fine and extremely rare.

VAN MECKENEM, ISRAEL

929. The Holy Family. Engraving.
Bartsch, VI. No. 143.
Very fine and extremely rare.

VAN MECKENEM, ISRAEL

930. The Guitar-Player and the Lady. Engraving.
Bartsch, VI. No. 174.
This print and the following may be considered perfect examples of van Meckenem's work. Very scarce.

From the A. Morrison Collection.

VAN MECKENEM, ISRAEL

931. The Falconer and the Lady. Engraving.
Bartsch, VI. No. 177.
This print and the foregoing may be considered perfect examples of van Meckenem's work. Very scarce.

From the A. Morrison Collection.

VAN MECKENEM, ISRAEL

932. The Bath. Engraving.
Bartsch, VI. No. 187.
Very fine impression and extremely rare.

VAN MECKENEM, ISRAEL

933. The Genealogical Tree of Christ. Painter-engraving.
Bartsch, VI. No. 202.

This being an ornamental plate, it is most likely an original design by the master and not like most of his other plates, a copy of another engraver's work.

ADRIAEN VAN OSTADE

Born in Haarlem, 1610; died there, 1685.
"Among the Genre Painters of Holland, Adriaen Van Ostade holds, both as painter and as etcher, the first rank. Pupil of Frans Hals. At that time his fellow-student, Adriaen Brouwer, and later on, Rembrandt, had great influence upon his development. Rembrandt particularly influenced him in composition."

VAN OSTADE, ARDIAEN

934. Le Coup de Couteau. Painter-etching.
Dutuit, V. No. 18.
Very fine impression before the plate was retouched.
From the Prince Soutzo Collection.

VAN OSTADE, ARDIAEN

935. Le Rémouleur. Painter-etching.
Dutuit, V. No. 36.
First state. Superb impression with the thin border-line and before the shading below the left arm of the knife-grinder. With full margin and in perfect condition.
From the Alfred Hubert Collection.

VAN OSTADE, ARDIAEN

936. Le Charcutier. Painter-etching.
Dutuit, V. No. 41.
Second state. Very brilliant, early impression with the thin border-line.
From the Duke of Buccleugh and Baron Von Lanna Collections.

VAN OSTADE, ARDIAEN

937. Le Violin et le Petit Viélleur. Painter-etching.
Dutuit, V. No. 45.
Second state. Superb impression before the cross-hatching of the figure of the man seated in front of the door.
From the Verstolk de Coelen, Guichardot and A. Hubert Collections.

VAN OSTADE, ARDIAEN

938. La Danse au Cabaret. Painter-etching.
Dutuit, V. No. 49.
Sixth state. This is probably the finest impression in existence.
From the A. Hubert Collection.

"It is probable that, like many painters, Ostade set too low a value on his etchings, not troubling to put them much into commerce during his lifetime. This view would at least account for the rarity of early impressions, and it is only in these that their true virtue can be seen, as nearly all the plates have been many times heavily reworked."—Hind.

DIRICK JACOBSZOON VELLERT

(*Dirick van Star*)

Flourished at Antwerp between the years 1511 and 1544. "In this combination of etching with engraving, Lucas van Leyden has a follower in an Antwerp artist whose identity has only recently been established, Dirick Jacobszoon Vellert (Dirick van Star), as he has been called, from his signature. This point of contact, their close connection in style, and the fact that Vellert's earliest etchings are dated 1522, when Lucas was in Antwerp, seem to show that Vellert was inspired, if not instructed, in this sphere of art by Lucas van Leyden himself. As a designer of glass windows, Vellert had been at work in Antwerp for a decade before he turned to engraving."—Hind.

VELLERT, DIRICK JACOBSZOON

939. St. Bernard Painting a Picture of the Virgin. Painter-engraving.
Bartsch, VIII. No. 8.
Very fine and rare.

ENEA VICO

Born at Parma, 1523; died at Ferrara, 1570. "Engraver and archæologist. He went at an early age to Rome, where he was first instructed by Tommaso Barlacchi. . . . He soon reached excellence, studying successively the manners of Giulio Bonasone, Agostino Veneziano, Caraglio, and especially Marc Antonio. Passavant dates from about 1550 the development of a manner of his own, remarkable for delicacy of execution and the skilful use of fine, closely-set lines."—BRYAN.

VICO, ENEA

940. BATTLE OF THE LAPITHS AND CENTAURS. Engraving. 1542.
Bartsch, XV. No. 30.
After Salviati. The Lapiths fighting against the Centaurs, who are attempting to carry away Hippodamia, wife of Pirithous. Good old impression.
From the Sir M. Masterman Sykes Collection.

This plate is cited by Bryan as one of Vico's best works.

PIERRE VIEL

Born in Paris, 1775; died —. His style of engraving is neat and finished.

VIEL, PIERRE

941. DIANE AU BAIN. Line-engraving.
Portalis and Beraldi, III, p. 617.
After P. Mettay. Framed.

CORNELIS VISSCHER

Born in Haarlem about 1620; died there, 1670. He was a pupil of Peter Soutman, but adopted a manner of his own and has never been surpassed in the technic of line engraving. His 'Giles Bouma,' the 'Pancake Woman,' the 'Seller of Rat's Bane' and the 'Cat' may be cited as models of perfection in the carriage of the burin.—BRYAN.

VISSCHER, CORNELIS

942. THE PANCAKE WOMAN. Painter-engraving.
Dutuit, VII. No. 42.
Third state. SUPERB IMPRESSION from the finished plate, but before the words: "Clement de Jonghe exc."
From the Benoni White Collection.

VISSCHER, CORNELIS

943. Vender of Rat Poison. Painter-engraving.
Dutuit, VI. No. 43.
Third state. Proof before any inscription on the lower plate-margin. Very fine impression.

VISSCHER, CORNELIS

944. The Mouse Trap. Painter-engraving.
Dutuit, VI. No. 45.
Second state. Superb impression before the name of the engraver.

VISSCHER, CORNELIS

945. Gellius de Bouma. Line-engraving. 1656.
Dutuit, VI. No. 89.
From life. Third state. Very fine impression with the date in the middle of the lower margin. One of the masterpieces of portrait-engraving.

VISSCHER, CORNELIS

946. Lieven van Coppenol (writing master). Line-engraving.
Dutuit, VI, pp. 494-495. No. 93.
Second state. Very fine proof before all letters, with the corrected right sleeve.
From the A. Bourduge Collection.

VISSCHER, CORNELIS

947. Henrietta Catherine of Nassau. Line-engraving. 1649.
Dutuit, VI. No. 137.
After G. Van Honthorst. Beautiful and rare. Framed.

VISSCHER, CORNELIS

948. Jan de Paep. Line-engraving.
Dutuit, VI. No. 111.
Second state. Very fine, on paper with the watermark "Folly." Framed.

FRANCOIS VIVARES

Born at Lodève, 1712; died in London, 1782. Pupil of J. B. Chatelain.

VIVARES, FRANCOIS

949. LANDSCAPE WITH "THE RAPE OF EUROPA." Line-engraving. 1769.
Andresen, II, p. 678. No. 22.
After Claude Lorrain. First state. VERY FINE PROOF BEFORE ALL LETTERS. Framed.
From the W. H. Daugherty Collection.

FRANZ VON BOCHOLT

Worked before van Meckenem; from 1450 to 1480. "Another engraver whose work betrays the influence of the Dutch School, and of Dierick Bouts in particular, is known merely by his monogram FVB. In spirit he comes nearer than any engraver of the time to the Master of the Amsterdam Cabinet and to Schoengauer. His 'Samson and the Lion' has much of the vivacity of the former master, while technical analogies in the use of drypoint, though more sparingly applied, may be noted in his greatest plate, the 'Judgment of Solomon.' Old traditions call him Franz von Bocholt, but as yet no foundation has been discovered for the identification."—HIND.

VON BOCHOLT, FRANZ

950. JUDGMENT OF SOLOMON. Painter-engraving.
Bartsch, VI. No. 2.

NICOLAS JOSEPH L'AINE VOYEZ

Born at Abbeville, 1742; died (?).

VOYEZ, NICOLAS JOSEPH l'Aine

951. LA TOILETTE. Line-engraving.
Portalis and Beraldi, III, p. 630. No. 3.
After S. Freudeberg.

WILLIAM WALKER

Born in Edinburgh, 1791; died in London, 1867.

WALKER, WILLIAM

952. SIR WALTER SCOTT. Line-engraving and stipple. 1826.
Apell, p. 454. No. 4.
After Sir Henry Raeburn. A VERY FINE OPEN LETTER PROOF. Framed.

JAMES WARD

Born in London, 1769; died there, 1859. Pupil of J. R. Smith.

WARD, JAMES

953. Mrs. Billington as St. Cecilia. Mezzotint. 1800.
C. Smith, IV. No. 5.
Full length, standing. After Sir Joshua Reynolds. Second state. Very fine open letter proof. Framed.
From the Royal Collection at Windsor Castle.

WARD, JAMES

954. Diana and Her Nymphs. Mezzotint.
Andresen, II, p. 702. No. 2.
After P. P. Rubens. Fine impression.
From the W. Lawson Collection.

WILLIAM WARD

Born in London, 1766; died there, 1826. Elder brother of the foregoing and the most distinguished pupil of J. R. Smith.

WARD, WILLIAM

955. Daughters of Sir Thomas Frankland. Mezzotint. 1797.
C. Smith, IV. No. 38.
After John Hoppner. Second state. Very fine open letter proof with large margin and in perfect order. Framed.

WARD, WILLIAM

956. Elizabeth, Countess of Mexborough. Mezzotint. 1784.
C. Smith, IV. No. 58.
After John Hoppner. First state. Proof before the reduction of the plate. Extremely rare.

Elizabeth, daughter of John Stephenson, Esq., of East Burnham, Co. Bucks, married, 1782, John, 2d Earl of Mexborough. Died 1821.

WARD, WILLIAM

957. Portrait of George Morland. Mezzotint. 1805.
C. Smith, IV. No. 60.
After Robert Muller. Proof before the first state, mentioned by Smith. Brilliant proof before all letters

[No. 957—*Continued*]

and before the grounded space outside the border was cleaned. The name of G. Morland is written in pencil on the bottom of the plate in Morland's (?) handwriting. Probably this was a trial proof submitted to the artist.

WARD, WILLIAM

958. David Wilkie. Mezzotint. 1818.
C. Smith, IV. No. 90.
After Andrew Geddes. The only state known. Superb impression in perfect condition. Framed.
From the W. S. Carter Collection.

WARD, WILLIAM

959. Mrs. Michael Angelo Taylor, as Miranda. Mezzotint.
Not mentioned by C. Smith.
After John Hoppner. Superb proof of great richness and extremely rare. Framed.

WARD, WILLIAM

960. Outside of a Country Alehouse. Mezzotint. 1797.
Andresen, II, p. 704. No. 16.
After J. Ward. Very fine impression in colors. Framed.

WARD, WILLIAM

961. Selling Rabbits. Mezzotint.
After J. Ward. Very fine impression in colors. Framed.
Companion to No. 962.

WARD, WILLIAM

962. Compassionate Children. Mezzotint.
After J. Ward. Very fine impression in colors. Framed.
Companion to No. 961.

WARD, WILLIAM

963. The Citizen's Retreat. Mezzotint.
After J. Ward. Very fine impression in colors. Framed.

WARD, WILLIAM

964. The Kite Entangled. Mezzotint.
Andresen, II, p. 704. No. 17.
After G. Morland. Very fine impression in colors, with uncut margin. Framed.

WARD, WILLIAM

965. The Coquette At Her Toilet. Mezzotint.
After G. Morland. Very fine impression in color. Framed.
Companion to No. 966.

WARD, WILLIAM

966. Domestic Happiness. Mezzotint.
After G. Morland. Very fine impression in color. Framed.
Companion to No. 965.

WARD, WILLIAM

967. Hesitation. Stipple.
Nicely printed in colors.

ANTHONIE WATERLOO

Born in Amsterdam, about 1609; died there after 1676. "He is best known as an engraver and etcher. His plates usually represent forest subjects, and according to Bartsch they amount to 136. They are etched with spirit and facility and retouched with the graver."—Bryan.

WATERLOO, ANTHONIE

968. Set of Six Landscapes. Painter-etchings.
Bartsch, II. Nos. 65-70.
First state. Very fine impressions with full margins.
From the Schroeter Collection.

WATERLOO, ANTHONIE

969. Landscape with Elijah Fed by the Ravens. Painter-etching.
Bartsch, II. No. 136.
Superb impression in perfect condition.
From the H. S. Theobald Collection.

CAROLINE WATSON

Born in 1761 (?); died, 1814.

WATSON, CAROLINE

970. Contemplation (Hon. Lady Stanhope). Stipple.
After Sir Joshua Reynolds. Early impression in black, before the title was changed to "Hon. Lady Stanhope."

JAMES WATSON

Born in Ireland, 1740; died in London, 1790.

WATSON, JAMES

971. Mrs. Abington (as The Comic Muse). Mezzotint. 1769.
C. Smith, IV. No. 1.
Full length, standing. After Sir Joshua Reynolds. First state. Very beautiful proof before all letters. Framed.

WATSON, JAMES

972. Mrs. Catherine Bunbury. Mezzotint. 1778.
C. Smith, IV. No. 18.
After Sir Joshua Reynolds. Second state (first published state). Scratched letter proof. The plate-mark is cut off at the bottom.

Eldest daughter of Captain Kane Horneck; married, 1771, Henry William Bunbury. Died 1799.

WATSON, JAMES

973. Elizabeth, Duchess of Manchester, and Her Son, as Diana and Cupid. Mezzotint.
C. Smith, IV. No. 97.
Full length. After Sir Joshua Reynolds. First state. Fine proof with the artsts' names only. Framed.

THOMAS WATSON

Born in London, 1743; died there, 1781.

WATSON, THOMAS

974. Lady Catherine Bampfylde. Mezzotint.
C. Smith, IV. No. 2.
Full length, standing. After Sir Joshua Reynolds. Second state. Very fine proof with the artists' names and the publication line in engraved letters. Framed.

WATSON, THOMAS

975. Mrs. Beresford, Mrs. Gardiner, Lady Townshend, Known as the Irish Graces. Mezzotint.

Daughters of William Montgomery of Magbie Hall; Mrs. Beresford is at the left and the Lady Townshend at the right.

C. Smith, IV. No. 6.

From a painting by Sir Joshua Reynolds. Second state. Fine impression before the names of the personages were erased and the new title: "A Sacrifice to Hymen," was put on the plate. Framed.

From the Royal Collection at Windsor Castle.

JAMES HENRY WATT

Born in London, 1799; died there, 1867.

WATT, JAMES HENRY

976. The Procession of the Flitch of Bacon. Line-engraving.

Apell, p. 445. No. 7.

After Thomas Stothard. Very fine open letter proof on India paper. Framed.

FRANCIS WHEATLEY

WHEATLEY, FRANCIS

977. The Cries of London. Stipple.

The complete set of thirteen.

No. 1. Primroses, engraved by L. Schiavonetti.
No. 2. Milk Below Maids, engraved by L. Schiavonetti.
No. 3. Sweet China Oranges, engraved by L. Schiavonetti.
No. 4. Matches, engraved by A. Cardon.
No. 5. New Mackerel, engraved by L. Schiavonetti.
No. 6. Knives, Scissors to Grind, engraved by G. Vendramini.
No. 7. Fresh-gathered Peas, engraved by G. Vendramini.
No. 8. Duke Cherries, engraved by A. Cardon.
No. 9. Scarlet Strawberries, engraved by G. Vendramini.
No. 10. Chairs to Mend, engraved by G. Vendramini.

[No. 977—*Continued*]

No. 11. New Love-song, engraved by A. Cardon.

No. 12. Hot Spice Gingerbread, engraved by G. Vendramini.

No. 13. Turnips and Carrots, engraved by T. Gaugain.

BEAUTIFULLY PRINTED IN COLORS AND VERY RARE IN SUCH BRILLIANT AND WELL-PRESERVED SPECIMENS. All framed. (13)

JAMES ABBOTT McNEIL WHISTLER

Born in Lowell, Mass., 1834; died in London, 1903. "With the master-etchers of the world—Méryon's equal in some respects, and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now."—FREDERICK WEDMORE.

"All his work is alike perfect. It has only been produced under different circumstances, and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, the most perfect, as a whole, that any etcher has ever accomplished."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEIL

978. FUMETTE. Painter-etching.

Kennedy. No. 13. Mansfield. No. 15. Wedmore. No. 18.

One of the "12 etchings from Nature." VERY FINE EARLY IMPRESSION on deep yellow India paper of the first published state; before the reprinting of the plate.

From the Tracy Dows Collection.

It is said that the model for Fumette was a little milliner of the Latin Quarter, named Eloise.

WHISTLER, JAMES ABBOTT McNEIL

979. LA MARCHANDE DE MOUTARDE

Kennedy. No. 22. Mansfield. No. 22. Wedmore. No. 16.

One of the "12 etchings from Nature." Second state, with the address of Delatre. Proof on India paper, mounted on plate paper. Framed.

"In 'La Marchande de Moutarde' and 'The Kitchen' . . . are beautiful chiaroscuro effects."—T. R. WAY.

WHISTLER, JAMES ABBOTT McNEIL

980. The Kitchen

Kennedy. No. 24. Mansfield. No. 24. Wedmore. No. 19.

One of the "12 etchings from Nature." First state on deep yellow India paper. Framed.

WHISTLER, JAMES ABBOTT McNEIL

981. Annie Seated. Painter-etching.

Kennedy. No. 30. Mansfield. No. 29. Wedmore. No. 24.

Very fine first state on greenish paper Extremely rare. On the lower margin is written in pencil by Sir Seymour Haden, her father: "Annie Haden, 1859."

WHISTLER, JAMES ABBOTT McNEIL

982. Old Westminster Bridge. Painter-etching.

Kennedy. No. 39. Mansfield. No. 38. Wedmore. No. 36.

One of the "16 etchings." Very fine impression. Framed.

WHISTLER, JAMES ABBOTT McNEIL

983. Eagle Wharf (Tyzac, Whiteley & Co.).

Kennedy. No. 41. Mansfield. No. 40. Wedmore. No. 39.

One of the "16 etchings." The plate was destroyed. The proof signed with the "butterfly" on the lower margin. Marked at the back "Very fine proof," and again signed by the artist. Framed.

From the Monsignor Doane Collection.

WHISTLER, JAMES ABBOTT McNEIL

984. The Lime-Burner. Painter-etching.

Kennedy. No. 46. Mansfield. No. 45. Wedmore. No. 44.

One of the "16 etchings." One of the most beautiful of Whistler's plates, and probably the earliest example of a system of composition which became very characteristic of him—that of a vista seen through a frame. Later ex-

[No. 984—*Continued*]

amples of it are: *The Traghetto, The Beggars, Doorway and Vine, San Biagio*, and perhaps the last and frankest expression of all, *The Garden.* In these plates the foreground and middle distance are treated as an elaborate frame, for the most part in shadow, through which is seen a small and brilliantly-lighted distance. Framed.

WHISTLER, JAMES ABBOTT McNEIL

985. Becquet (The Fiddler). Dry-point.

Kennedy. No. 52. Mansfield. No. 52. Wedmore. No. 48.

One of the "16 etchings" On the margin Becquet has written: "*Mon portrait grave par Whistler, Becquet.*" Framed.

Sir Seymour Haden, who could certainly be trusted not to overpraise Whistler's work, said of this plate, "Rembrandt never did anything finer." "The man began life as a sculptor, and then became a musician. Whistler often saw him, and liked him. He died a few years ago in Paris."—Joseph Pennell.

WHISTLER, JAMES ABBOTT McNEIL

986. Annie Haden. Dry-point.

Kennedy. No. 62. Mansfield. No. 62. Wedmore. No. 57.

Framed.

Of this beautiful and rare dry-point one might well quote Mr. Whistler's dictum concerning the Infantas of Valasquez, who, "clad in æsthetic hoops, are, as works of art, of the same quality as the Elgin Marbles." "The most dignified portrait Whistler ever etched. It is as big in feeling as a portrait in oil, a proof that great art is not to be judged by size."—Joseph Pennell.

WHISTLER, JAMES ABBOTT McNEIL

987. Weary. Dry-point.

Kennedy. No. 92. Mansfield. No. 92. Wedmore. No. 83.

This has been pronounced by one of the greatest living judges of Whistler to be the finest impression in existence. Printed on thin Japanese paper of a rather warm tone. Framed.

WHISTLER, JAMES ABBOTT McNEIL

988. Speke Hall No. 1. Painter-etching.
Kennedy. No. 96. Mansfield. No. 95. Wedmore. No. 86.
The monogram has been introduced and the figure enriched with dry-point. Framed.
From the Mortimer Menpes Collection.

WHISTLER, JAMES ABBOTT McNEIL

989. The Guitar-player. Dry-point.
Kennedy. No. 140. Mansfield. No. 138. Wedmore. No. 122.
Very fine impression on old laid paper and unusually rare. One of the finest plates of Whistler's Middle—or Leyland Period. It is the portrait of Ridley the artist, and is distinguished by much greater strength and boldness than most of his plates of this time.

WHISTLER, JAMES ABBOTT McNEIL

990. London Bridge. Dry-point.
Kennedy. No. 153. Mansfield. No. 150. Wedmore. No. 123.
Original dry-point, very fine impression before the lines of shading on the rowboat in front were made closer and uniformly extended to the gunwale.
From the Tracy Dows Collection.

WHISTLER, JAMES ABBOTT McNEIL

991. Old Putney Bridge. Painter-etching.
Kennedy. No. 178. Mansfield. No. 175. Wedmore. No. 145.
Exhibited at the Royal Academy in 1879 and published by the Fine Art Society, London. Very delicate and beautiful impression of the only state published, signed with the Butterfly.
From the Tracy Dows Collection.

WHISTLER, JAMES ABBOTT McNEIL

992. NOCTURNE

Kennedy. No. 184. Mansfield. No. 181. Wedmore. No. 150.

One of the "12 etchings" Trial proof, perhaps unique, undescribed by Wedmore. With two gondolas in the foreground to the left. Printed and signed by Mr. Whistler. On the back of the print is written, in the autograph of the artist, "*Trial proof. Early.*" On old, laid paper. A SUPERB IMPRESSION; but the "night effect on the wide waters," spoken of by Wedmore, is not visible in this state, which seems to be intended to represent early morning. Framed.

WHISTLER, JAMES ABBOTT McNEIL

993. THE LITTLE LAGOON

Kennedy. No. 186. Mansfield. No. 183. Wedmore. No. 152.

One of the "12 etchings" Superb golden proof of this extremely rare plate. Framed.

From the Mortimer Menpes Collection.

"That Mr. Whistler did not need the smoke and mist of London to inspire him is most abundantly shown in these Venice plates. Here he had to deal with brilliant, clear atmosphere, yet he could give us just as much effect of space as he could in a silvery Nocturne. . . . The same amazing effect of distance" (already noted in the *Little Venice*) "is produced in many others of the Venice etchings—such as the *Little Lagoon, San Giorgio,* the *Upright Venice,* and the *Long Venice.*"—T. R. WAY.

WHISTLER, JAMES ABBOTT McNEIL

994. THE PALACES

Kennedy. No. 187. Mansfield. No. 184. Wedmore. No. 153.

One of the "12 etchings" UNUSUALLY FINE PROOF, printed in brown ink. Much more atmospheric than most even of the finest impressions. Framed.

From the Mortimer Menpes Collection.

"Somewhat similar and equally fine are *The Balcony, The Palaces,* and the *Two Doorways;* the four prints showing superb draughtsmanship and very effective contrasts of light and shade."—T. R. WAY.

WHISTLER, JAMES ABBOTT McNEIL

995. The Doorway

Kennedy. No. 188. Mansfield. No. 185. Wedmore. No. 154.

One of the "12 etchings." On Japanese paper. Framed. This superb impression is from the collection of Queen Victoria and bears the royal stamp at the back.

"Much richer in effect and with more elaboration of detail than is usual in this series, is the *Doorway*. A beautiful view of what has once been a palace. . . . The fine architecture of the exterior with the rich drapery of the windows, is very beautifully indicated, and the water in the foreground is wonderfully transparent."—T. R. Way.

WHISTLER, JAMES ABBOTT McNEIL

996. The Traghetto, No. 2.

Kennedy. No. 191. Mansfield. No. 188. Wedmore. No. 156.

One of the "12 etchings." Superb impression before the figure of the man at the left of the group sitting at the table was more fully indicated and before the foul biting at the bottom. Framed.

"But there are no such perfect plates in the world as *The Beggars, The Traghetto, The Two Rivas, and The Bridge.*"—E. R. and J. Pennell.

WHISTLER, JAMES ABBOTT McNEIL

997. Two Doorways

Kennedy. No. 193. Mansfield. No. 190. Wetmore. No. 158.

One of the "12 etchings." This print seems to be much rarer than some of the other great pieces of the Venice Set. Very rich proof in black ink on white Holland paper. Framed.

WHISTLER, JAMES ABBOTT McNEIL

998. The Beggars

Kennedy. No. 194. Mansfield. No. 191. Wedmore. No. 159.

One of the "12 etchings" Superb early impression, before the margin was cut. Signed with the "butterfly" in pencil.

WHISTLER, JAMES ABBOTT McNEIL

999. The Mast. Painter-etching.

Kennedy. No. 195. Mansfield. No. 192. Wedmore. No. 160.

One of the "12 etchings." Superb proof of the first published state; signed with the butterfly. Marked by the artist with two 00 on the back.

From the Tracy Dows Collection.

WHISTLER, JAMES ABBOTT McNEIL

1000. Turkeys. Painter-etching.

Kennedy. No. 199. Mansfield. No. 196. Wedmore. No. 165.

One of the "26 etchings." Proof signed with the butterfly. The plate destroyed. Extremely fine.

From the Petit-Didier Collection.

WHISTLER, JAMES ABBOTT McNEIL

1001. Nocturne: Palaces.

Kennedy. No. 202. Mansfield. No. 199. Wedmore. No. 168.

One of the "26 etchings." Superb trial proof before the monogram and the diagonal shading in the upper part of the plate between the two palaces. Impression of a very rich golden brown color. Framed.

From the H. S. Theobald Collection.

WHISTLER, JAMES ABBOTT McNEIL

1002. Long Lagoon

Kennedy. No. 203. Mansfield. No. 200. Wedmore. No. 169.

One of the "26 etchings" An impression before the butterfly. One or two little accidental scratches visible in the former proof have been burnished from the plate. This impression is a wonderful example of Whistler's genius as a printer. Framed.

From the H. S. Theobald Collection.

WHISTLER, JAMES ABBOTT McNEIL

1003. UPRIGHT VENICE.

Kennedy. No. 205. Mansfield. 202. Wedmore. No. 172.

One of the "26 etchings." A trial proof. The foreground has been etched in, but the shadow of the large gondola was lengthened in the regular edition. Framed.

From the Mortimer Menpes Collection.

WHISTLER, JAMES ABBOTT McNEIL

1004. THE RIVA, No. 2.

Kennedy. No. 206. Mansfield. No. 203. Wedmore. No. 175.

One of the "26 etchings." BEAUTIFUL AND EARLY IMPRESSION. EXTREMELY RARE. Framed.

From the Mortimer Menpes Collection.

WHISTLER, JAMES ABBOTT McNEIL

1005. THE BALCONY

Kennedy. No. 207. Mansfield. No. 204. Wedmore. No. 177.

One of the "26 etchings." The Doorway has been enriched with dry-point and there is further shading on the balcony. Framed.

From the Lawrence W. Hodson and Jules Gerbeau Collections.

"The printing of the water is very good."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEIL

1006. THE GARDEN

Kennedy. No. 210. Mansfield. No. 207. Wedmore. No. 180.

One of the "26 etchings." With the additional shading on the lintel of the door. Framed.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have as no one else could have given it to us . . . the *San Biagio,* and that marvelous piece, the *Garden.*"

WHISTLER, JAMES ABBOTT McNEIL

1007. LONG VENICE

Kennedy. No. 212. Mansfield. No. 209. Wedmore. No. 182.

One of the "26 etchings" Framed.

"The view from—I imagine—the Casa Jankovitz, where he lived most of the time while he was in Venice."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEIL

1008. NOCTURNE: FURNACE

Kennedy. No. 213. Mansfield. No. 210. Wedmore. No. 183.

One of the "26 etchings." Framed.

"This is a marvelous piece of chiaroscuro. Very dependent upon Mr. Whistler's printing, and to be compared only with the very finest impressions of the *Forge* and the *Little Forge.*"—FREDERICK WEDMORE.

"In the *Furnace,* a nocturne in which, through a square opening in the wall at the side of a canal, is seen an interior brilliantly lighted by a furnace, the effect of chiaroscuro is still more exquisite."—T. R. WAY.

WHISTLER, JAMES ABBOTT McNEIL

1009. NOCTURNE: SALUTE. Painter-etching.

Kennedy. No. 226. Mansfield. No. 223. Wedmore. No. 199.

SUPERB IMPRESSION. PROBABLY THE FINEST IN EXISTENCE.

From the Mortimer Menpes Collection.

WHISTLER, JAMES ABBOTT McNEIL

1010. CAMEO, No. 1 (catalogued by Wedmore as "Mother and Child"). Painter-etching.

Kennedy. No. 347. Mansfield. No. 333. Wedmore. No. 224.

SUPERB IMPRESSION of this extremely rare etching. Signed with the butterfly, and on the back marked by Whistler: "third proof" and signed with the butterfly.

From the Tracy Dows Collection.

WHISTLER, JAMES ABBOTT McNEIL

1011. Balcony, Amsterdam.

Kennedy. No. 405. Mansfield. No. 404. Wedmore. No. 262.

Superb proof of the finished plate on thin old laid paper, signed with the butterfly. Signed again on the back; apparently a selected proof from a collector. Very scarce.

WHISTLER, JAMES ABBOTT McNEIL

1012. Long House—Dyer's—Amsterdam. Painter-etching.

Kennedy. No. 406. Mansfield. No. 408. Wedmore. No. 266.

Extraordinarily fine impression on thin Japanese paper, marked by the artist with 0 on the back This is a superb example of Whistler's last period and is amongst the rarest, or perhaps the very rarest, of his great plates of the Amsterdam Series. It is about the finest subject in the series from an artistic point of view.

WHISTLER, JAMES ABBOTT McNEIL

1013. Pierrot. Painter-etching.

Kennedy. No. 407. Mansfield. No. 406. Wedmore. No. 264.

Beautiful impression, of the utmost rarity. Framed.

"Most of the Venetian studies are superb, and are already extremely rare. It is still more seldom that we encounter those enchanting and marvelous productions of a yet later period, whose themes were taken from northern France, Holland, and especially Belgium. When by a mere chance any of these find their way into the market they are eagerly secured for many times their weight in gold; comprising, as they do, the very finest specimens of art in existence. I refer in particular to such studies as *The Smithy, Palace, Brussels, Square House, Balcony, Amsterdam, Pierrot . . .*"—Prof. Dr. Hans W. Singer.

WHISTLER, JAMES ABBOTT McNEIL

1014. The Limehouse. Lithograph.

Extremely rare. Framed.

ROBERT WHITE

Born in London, 1615; died at Bloomsbury in 1704. Pupil of David Loggan.

WHITE, ROBERT

1015. Portrait of Orlando Bridgeman (keeper of the Great Seal). Line-engraving.
Very fine impression, with a little margin.

CHARLES WILKIN

Born in London, 1750; died there, 1815.

WILKIN, CHARLES

1016. Lady Cockburn with Her Three Sons. Stipple.
Andresen, II, p. 732. No. 1.
After Sir Joshua Reynolds. Fine proof, with no other inscription, but the artists' names in scratched letters. Framed.

JOHANN GEORG WILLE

Born near Koenigsberg (Grand duchy of Hesse), 1714-1715; died in Paris, 1808. "About the year 1736, in company with his countryman, Georg Friedrich Schmidt, he went to Paris to devote himself to engraving, an art which he greatly influenced. He soon received the favorable notice of Hyacinthe Rigaud, some of whose portraits he engraved, and, directed and advised by that master, rose rapidly into eminence, becoming the foremost engraver of his time. . . . His prints bear dates from 1738 to 1790, after which time he became blind and impoverished during the Revolution. . . . He was the teacher of Bervic, J. V. von Müller, Tardieu, and other eminent engravers, who in turn transmitted his instructions to their pupils, amongst whom were Desnoyers, Longhi, Toschi, Anderloni, and J. F. W. Müller."—W. O. Chapin.

WILLE, JOHANN GEORG

1017. Instruction Paternelle (usually called the Satin Gown). Line-engraving.
Apell, p. 461. No. 9.
After G. Terburg. Fourth state. Fine old impression with the inscription. The engraver's chef d'œuvre.

WILLE, JOHANN GEORG

1018. L'Observateur Distrait

Apell, p. 462. No. 19.

After Fr. Mieris. Second state. Splendid proof before letters, with the coat-of-arms.

WILLIAM WOOLLETT

Born at Maidstone, 1735; died in London, 1785. "By an intelligent union of the point and burin he carried landscape engraving to a perfection unknown before his time, and still unsurpassed. His foregrounds are as deep and vigorous as his distances are tender and delicate."—Bryan.

WOOLLETT, WILLIAM

1019. Roman Edifices. Line-engraving. 1772.

Andresen, II, p. 750. No. 10.

After Claude Lorrain. First state. Proof with coat-of-arms, the artists' names, publication line and "Vol. II., etc.," in lightly etched letters. Framed.

From the W. H. Daugherty Collection.

WOOLLETT, WILLIAM

1020. The Temple of Apollo. Line-engraving. 1760.

Andresen, II, p. 750. No. 11.

After Claude Lorrain. First state. Proof with the names of the artists only. Very fine and rare in this state. Framed.

From the W. H. Daugherty Collection.

WOOLLETT, WILLIAM

1021. The Maid of the Mill. Line-engraving. 1768.

Andresen, II, p. 751. No. 17.

After J. Richards. Fine impression with the title. Framed.

From the W. H. Daugherty Collection.

MARTIN ZASINGER (also ZAGEL)

A goldsmith-engraver, working at Munich about the year 1500. Much doubt exists as to his identity, there having been other masters contemporary with him who used similar monograms. The earliest date on his existing work is 1500, and he is thought not to have been alive after 1509. He is also said to have been a pupil of Wolgemut, with whom Dürer studied.

ZASINGER (also ZAGEL), MARTIN

1022. A Tournament. Painter-engraving. 1500.
Bartsch, VI. No. 14.
The great Tournament in front of the new town hall of Munich. Signed with Martin Zasinger's initials and dated 1500. Impressions of Zazinger's plates of such quality and in such excellent condition as this one are of the greatest rarity.

ZASINGER (also ZAGEL), MARTIN

1023. The Couple Embracing. Painter-engraving.
Bartsch, VI. No. 15.
This is an impression of the highest quality, and very rare. Framed.

ZASINGER (also ZAGEL), MARTIN

1024. Woman Beating Her Husband
Bartsch, VI. No. 18.
Very fine and rare. Duplicate from the British Museum.

ANDERS L. ZORN

Born at Mora, Sweden, in 1860. "Near the extreme end of the range of the art in one direction—at the opposite pole to the subtle delicacies of a Whistler—I should put Mr. Zorn's bold, spirited, swiftly executed, yet completely satisfying works. Mr. Zorn's method attracts us in the sense that, while seemingly hasty and almost illogical, it proves itself magnificently adequate, and therefore skilfull and artful in the highest sense."—Mrs. Schuyler van Rensselaer.

ZORN, ANDERS L.

1025. Portrait of Mrs. Granberg. Painter-etching.
Signed artist's proof. Framed.

ZORN, ANDERS L.

1026. L'ÉTÉ. Painter-etching. 1907.
Delteil. No. 210.
Signed artist's proof on Whatman paper.

ZORN, ANDERS L.

1027. THE PRECIPICE. Painter-etching. 1909.
Signed artist's proof.

ZORN, ANDERS L.

1028. MONA. Painter-etching.
(The artist's mother.) Signed artist's proof.

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